BACH

BACH

"When you reach 60 you can wear what you like."

The Carmel Bach Festival is grateful to Bill Cooke of Cooke&Such for his generous donation of the cover art.

Gordon

Happy 60th Birthday!

BACH

CARMEL BACH FESTIVAL

Table of Contents

Bruno Weil 1

President's Message 2

History 3

Golden Chairs 4

Festival Staff 6

Tower Music 9

Virginia Best Adams Vocal Master Class 10

Adams Fellows 10

Officers and Committees 12

Mission Banners 14

Enlightenment 16

Festival Orchestra 18

Festival Chorale & Chorus 19

Artists in alphabetical order 20

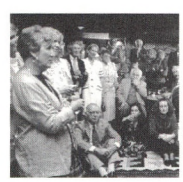
Calendar of Events 34

Acknowledgments 36

Concerts 39

Twilight Series 66

1997 E. Nakamichi Foundation Recital Series 72



Bach's Tops 91

Free Events 92

Support the Carmel Bach Festival 93

Friends of the Carmel Bach Festival 94

Photography by Ron James

Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

Please Note
No photography or recording permitted.

No Smoking shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers
will not be seated while the performance is in progress.

1998 Carmel Bach Festival - 61st Season
July 18 - August 9

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access
to Sunset Center Theater is available.

Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575, Carmel, CA 93921
(408) 624-1521

Schedules, history, artist profiles and more at:
http://www.bachfestival.com

Maestro Bruno Weil

MUSIC DIRECTOR AND CONDUCTOR

One of Europe's leading young conductors, Bruno Weil has developed a flourishing career since capturing the First Prize in the 1974 Young Artists Concerts presented by the German Music Council. He has guest conducted many of the major German orchestras, among them the Berlin Philharmonic Orchestra and the Dresden Staatskapelle. He was a permanent guest conductor where in 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's Don Giovanni with the Vienna Philharmonic Orchestra.

Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg. In 1989 he resigned that position. Since January 1994, he has been General Music Director of the City of Duisburg. He was a teacher at the Vienna Master Courses.

Maestro Weil has performed with leading symphony orchestras in the U.S., Great Britain, France, Japan, Canada, Italy, the Netherlands, Austria and Australia, such as the Los Angeles Philharmonic, L'Orchestre National de France, L'Orchestre Philharmonique de Montreal, the English Chamber Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. Numerous recordings with Tafelmusik and other orchestras have been released under the Sony Classical label for which Bruno Weil records exclusively. In addition, he has conducted at the German Opera Berlin, at the Hamburg State Opera, at Dresden's Semper Opera, Teatro Communale di Bologna, Glyndebourne Festival Opera, and frequently at the Vienna State Opera.

As well as being Music Director of the Carmel Bach Festival, he is also Artistic Director of the Festival "Klang und Raum" (Sound and Space) at Irsee in southern Germany. He currently has twenty-two recordings in release, including many Haydn Symphonies, of which he is considered the world's leading interpreter. In January he won the prestigious Cannes Classical Award for Best Orchestra Recording, 17th and 18th century, for his CD of Haydn's "Paris" Symphonies.

Dear Festival Patrons,

The Carmel Bach Festival is sixty years old. It sounds unbelievable that it is one of the oldest festivals in the world. It has a great tradition and at the same time it is open for change and innovation.

For the 60th season we have developed a special and challenging program — great music by Bach and composers that have been deeply influenced by him such as Haydn, Mozart, Beethoven, Brahms and Mendelssohn. Mozart would never have composed his Requiem without the knowledge of Bach's music. And we know that Haydn asked for a copy of Bach's B Minor Mass when he composed his six great masses.

A special homage will be made to Schubert whose 200th birthday we are celebrating this year.

All the artists who will perform at this year's festival can't wait to share their spirit and enthusiasm with you!

Best regards!

President's and Executive Director's Messages

KEVIN CARTWRIGHT AND NANA FARIDANY

Welcome to the Carmel Bach Festival's 60th anniversary season. We are delighted that you have chosen to spend part of your summer with us, enjoying the wonderful musical offerings of Bruno Weil and his outstanding company of musicians and singers.

Anniversaries are milestones that encourage us to look both at our past and toward our future. The history of music in Carmel is long and rich, and the Carmel Bach Festival has been one of its keystones. An exhibit of highlights from the Festival's first six decades is on display this summer in the Marjorie Evans Gallery at Sunset Center, offering a guided tour of our evolution from a weekend event to a three-week-long program of concerts, recitals, lectures, and celebrations.

The Carmel Bach Festival's future will be built on the foundation of our illustrious past. Much has changed in the Festival's first 60 years, and we can look forward to continued innovation. Bruno is already planning the next two seasons and will continue to offer us the excitement of surprises in his programs and the excellence of outstanding performers.

As always, many thanks to you, our audience and patrons. You have made the Festival a success for more than half a century, and we will do everything we can to entice you to return as we begin a challenging new decade!

Kevin Cartwright

Kevin Cartwright,
President, Board of Directors

Changes in the program book this year reflect the spirit of community which has developed amongst the musicians under Bruno Weil's leadership. The artists' biography section contains a photo of every member of our company. All are equally valued; and we now have a body of musicians who will revolve in and out of the seasons according to our repertoire needs or to what is happening in their individual lives. It is important that the excellence of the festival company is guarded by its own members, who expect any participant to be up to their demanding standards.

This is the spirit which makes our festival the envy of many – which pervades the many volunteers who donate hours of hard work, and the patrons who support us financially.

During the winter, we have a jolly time in the office with an inner circle of volunteers who donate their valuable time to work with us. This year we developed a series of artistic events for an "inner circle" of those who give us major financial support. However you may choose to join our festival community, you will be highly valued and have a wonderful time.

We are honored and happy to have you with us. Happy concert going!

Nana Faridany

Nana Faridany
Executive Director

The History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his sixth season, Maestro Weil has built upon Maestro Salgo's legacy, advancing the Festival's reputation for excellence and expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal.

Golden Chairs

PRINCIPAL GIFTS TO THE ENDOWMENT FUND

Interest from this fund now provides around 12% of the income to the operating fund.

$100,000
Virginia Best Adams Master Class Chair
Friends and Family of Virginia Best Adams

$50,000
Conductor's Chair
Lucile and David Packard

$25 ,000 Chairs

Johann Sebastian Bach Chair
In honor of Sandor and Priscilla Salgo
by their friends

Concertmaster's Chair
The Howard H. Buffett Memorial Fund
Roberta Buffett Bialek, Susan Lansbury,
Cynthia Zak, and Carolyn Snorf

Chorale Director's Chair
The Joy Belden and Helen Belford
Memorial Fund

Solo Instrument Chair - Cello
The Mark S. Massel Memorial Fund
Mrs. Mark Massel

$20,000 Solo Chairs

Associate Concertmaster's
Mrs. Raymond Chrisman

Soprano
Betty Jo and Robert M. Graham

Tenor
Margot Power and John Clements

Baritone
In memory of Frank H. Eimer
Kevin Cartwright and Stephen Eimer

Instrument
Barbara and Howard Bucquet

Violin
Merritt Weber Memorial Fund

Trumpet
In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

Organ
To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

$15,000 Principal Chairs

Viola
Kevin Cartwright and Stephen Eimer

Cello
Gail Factor
Davis Factor Jr.

Double Bass
Lamont Wiltsee

Flute
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

Oboe
Drs. June Dunbar Phillips and John P. Phillips

Oboe
Shirley and Lee Rosen

Oboe
Betsy and Robert Sullivan

Bassoon
In memory of Ruth Phillips Fenton
from her family and friends

French Horn
Ann and Jim Paras

Trumpet
The Carla Stewart Memorial Fund
William K. Stewart

Trumpet
Ira Deyhimy
in memory of Katharine A. Deyhimy

Harpsichord
Jo and Gerald Barton

Organ
Brooks Clement and Emile Norman

$10,000 Chairs

Flute
In memory of Martha Faull Lane

French Horn
Carlotta and Knox Mellon

Oboe
Mary Lou Linhart

Orchestra
Estate of J. Fulton and M. Kathleen Morgan

Orchestra
The 1987 Carmel Bach Festival Board of Directors

Chorale
In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

Chorale
To honor Bruce Grimes
Olive Grimes, John and Janet Vail

Executive Director
Mary Kay Higgins

Executive Director
Dr. and Mrs. Robert Doyle

For further information see page 93

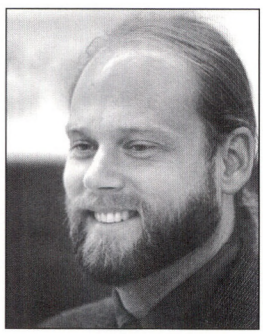
Festival Staff

Michael Becker
STAGE MANAGER

Born in Germany; graduated from Carmel High; history teacher in Salinas; 27 years with the Festival.

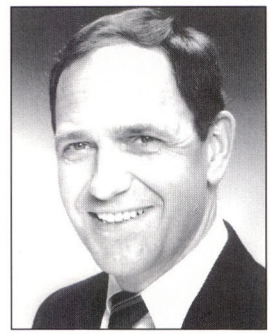
Kathleen Bonner
TICKET AND PATRON SERVICES MANAGER

B.A. Art, U.C. Santa Cruz; NEA museum staff apprenticeship, work in a variety of museums and art centers; graduate work in art history at NYU's Institute of Fine Arts. Previously Assistant Director at the Carl Cherry Center for the Arts.



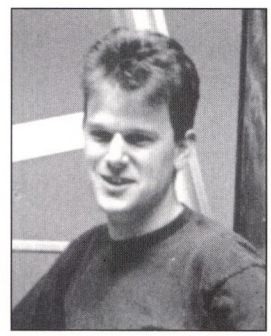
Ross M. Brown
TECHNICAL DIRECTOR
LIGHTING DESIGNER

Sixteenth season with the festival; Carmel native, Previously Technical Director of Carmel's Sunset Cultural Center; Master Electrician, first national tour of *Ziegfeld – A Night at the Follies;* stage crew, Seattle Repertory Theater.



Kip Cranna
LECTURER AND PROGRAM ADVISOR

Ph.D. in musicology, Stanford; Musical Administrator, San Francisco Opera, associated with the Festival since 1978. Regular host of the Opera Insights presented by the Opera Guild. Served as radio host for the San Francisco Opera broadcasts.

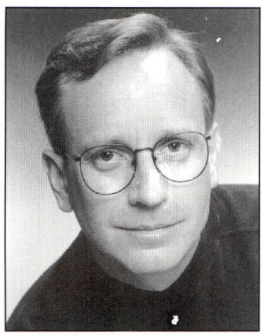


Kevin Fryer
HARPSICHORD PREPARATION

Harpsichord maker; instruments used by Philharmonia Baroque Orchestra, the S.F. Symphony, the English Concert. S.F. Conservatory of Music; board of directors, Early Music America; past president, S.F. Early Music Society.

Patricia Sinclair
VOLUNTEER COORDINATOR

Previously owner with husband Jay, Peninsula Laser Print. Freelance career consultant; member: soroptimists.



BRUCE LAMOTT

ASSISTANT CONDUCTOR,
EDUCATION COORDINATOR

Sixth season, Director of the Festival Chorale, conductor of the Mission Basilica and outreach concerts. Festival since 1974. Previously Chorusmaster and Assistant Conductor, Sacramento Symphony; B.A., Lewis and Clark; M.A., Ph.D., musicology, Stanford; performed as harpsichordist with the San Francisco Opera and Philharmonia Baroque under Sir Charles Mackerras, Nicholas McGegan, William Christie, and Alan Curtis. Faculty, San Francisco University High School; extension faculty, San Francisco Conservatory of Music; lectures for the San Francisco Performing Arts Library and Museum; Member, College Board Arts Advisory Committee.

JESSE READ

PRINCIPAL BASSOONIST
RECITAL PROGRAMMER

Head of Music Dept., UBC; conductor, University Orchestra; Principal Bassoonist, Vancouver Opera, Canadian Broadcast Corp. radio ensemble, Curio. Performed and recorded with Philharmonia Baroque of San Francisco, Tafelmusik of Toronto, the Boston, Los Angeles and Portland Baroque orchestras; Rotterdam Philharmonic, Chamber Orchestra of Tuscany, CBC Chamber Orchestra;. masterclasses for European Mozart Academy. Recordings Etcetera label; 17th season with Festival.

DIANE THOMAS

SOPRANO
CHORALE MANAGER

Appearances with Los Angeles Philharmonic, Los Angeles Master Chorale, the Monday Evening Concerts and the Los Angeles Bach Festival. Performs regularly with I Cantori; resident artist in UCLA Music Department; music faculty at Occidental College.

STAGE CREW

Paul Cain, *Assistant Stage Manager*
John Garey, *Mission Technical Director*
Scott Anderson, *Mission Crew*
Joseph H. Bryant IV, *Mission Crew*
Mark Collins, *Supertitle Projectionist*
Steve Retsky, *Mission Crew*
Michael Rhoton, *Stage Hand*
James Jüng, *Stage Hand*
Julian Carson, *Stage Hand*

Peter Nothnagle, *Recording Technician*
Hilde Huckelbery, *House Manager*
Ron Shwedel, *Sunset Technical Director*
Scherfenberg & Paskov Associates,
Fundraising and Marketing
Pam Hamilton Ink, *Publicity and Media*
Elizabeth Pasquinelli, *Bookkeeper*
Reiner Peery, *Rehearsal Scheduler*

Merrill Lynch

A tradition of trust.

The Carmel Bach Festival gratefully acknowledges

the generous underwriting of this year's festival

by Merrill Lynch & Company

Tower Music at the Carmel Bach Festival

SUZANNE MUDGE, DIRECTOR

Tower Music at the Festival is a 20-minute mini-concert of brass music that takes place prior to most concerts. The ensemble ranges from horn duets in the Mission Tower to the full complement with percussion on the Sunset Center Terrace, with trombone trios, brass quartets and quintets in between. Featured composers this year are William Byrd, Henry Purcell, Giles Farnaby and J.S. Bach. As well, we will maintain the theme of battles and beasts in much of our repertoire this year all the while keeping the tradition of mostly Renaissance and Baroque music.

The notion of Tower Music goes back to antiquity when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginning and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church.

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones," led for 25 years by Gordon Stewart. He was especially fond of Bach Chorales and this year in his honour we will feature some of the arrangements from his collection. One evening's concert will be performed in tribute to this man's devotion and dedication to the Festival.

The Festival Brass:

Susan Enger, *trumpet*
Kim Stewart, *trumpet*
Craig McAmis, *trombone*
Suzanne Mudge, *trombone*
David Ridge, bass *trombone*
Glen Swarts, *horn*
Loren Tayerle, *horn*
Kevin Neuhoff, *percussion*

Tower Music is sponsored by Mrs. Geraldine Stewart in memory of Gordon Stewart.

Virginia Best Adams Vocal Master Class

Virginia Best Adams

A central element of the singer's art is the importance of the direct lineage of tradition. "Book learning" and disciplined scholarship are invaluable, of course, but they alone are not enough. We singers develop our art and craft mainly by listening: we listen to our teachers, to each other, and sometimes even to ourselves!

In fact, singing and music really have no meaning at all without listening, and this is especially important to those of us involved in the Adams Master Class. Every summer, for a few wonderful weeks, we focus ears, thoughts, and hearts on the innermost workings of song and voice; we listen indeed, and not only to the shapes of melodic phrases and subtleties of rhythms and style, but also to deeper nuances of communication, performing energy, and musical art.

Through the generosity and vision of Virginia Best Adams and her friends and family, the Bach Festival founded the Adams Master Class in the early 1980s. With the loyal support of the Carmel Presbyterian Church and our many Festival donors and friends, this program continues to grow and flourish, providing artistic guidance to four promising singers chosen each year from hundreds of applicants.

This year I'm joined by three distinguished teachers: Bach Festival soloists Rosa Lamoreaux, Catherine Robbin, and Sanford Sylvan. Once again we are accompanied by our uniquely wonderful pianist Daniel Lockert. In the six working sessions with our young artists we'll experience and discuss a wealth of arias and recitatives, examining all aspects of Baroque vocal performance, technique, communication, and artistry.

The Master Classes are open free to the general public. I cordially invite all friends of music and singing to join us for these relaxed gatherings. Come listen with us, and experience the joy of the singer's art.

David Gordon

David Gordon
Tenor; Director, Adams Master Class

David Gordon Introduces the 1997 Adams Fellows

Louise Fauteux

soprano

BMus, Keene State College

MMus, Westminster Choir College

Louise now lives in the Princeton, NJ, area and originally hails from Connecticut. In addition to her academic degrees, she has studied in St. Malo, France, and Weimar, Germany. In 1995, while still pursuing her master's degree, Louise made her New York Philharmonic solo debut in Grieg's *Peer Gynt* under Kurt Masur. She has also sung recently with the famed Singing City Choir in Philadelphia, and in April she took part in a staged production of the *St. Matthew Passion* at the Brooklyn Academy of Music in New York, directed by Jonathan Miller.

Emily Eyre

alto

BA, Birmingham-Southern College

MMus, University of North Carolina

Emily is a Hawaii native now living in New York City where she is a busy soloist on the NYC musical scene, in repertoire spanning three centuries. Her wide range of performing credits ranges from concerts with the Amherst Early Music Festival to a world premiere of Meredith Monk's *Atlas* at the Houston Grand Opera, a production which also toured Europe. Just before coming to Carmel she soloed in the Bach *Magnificat* with the Berkshire Bach Society at Tanglewood; and in contemporary music the National Cathedral in Washington, DC, and the Spoleto Festival USA.

MICHIEL SCHREY
tenor
BA, BMus, MMus,
McGill University

Michiel was born in the Netherlands and raised in Kingston, Ontario. Since completing his Master's degree at McGill in 1995, he has performed with orchestras and ensembles in opera and oratorio across Canada, in the United States, and in Europe. Last season he was heard at New York's Glimmerglass Opera and the Opéra Comique in Paris.This summer saw his debut with the Montreal Symphony Orchestra under the baton of Charles Dutoit in Schubert's *Mass in E-flat*. Next season Michiel will be travelling to Singapore with Toronto's Opera Atelier, for their touring production of Mozart's *Magic Flute*.

SEAN WATSON
baritone
Artist's Diploma,
University of Toronto

Sean is from Toronto and lived for a decade in the Middle East, where his father was a music teacher in an international school. Although he comes from a musical family, he originally hoped to pursue a career in broadcast journalism, but after working in a radio station in Lebanon during the 1982 war he decided that music was a much safer field! On returning to Canada, he played guitar before deciding to train classically. He is a winner of 1996 Jeunes Ambassadeurs Lyrique International Voice Competition, and thus will take part in a gala concert in September at the Royal Opera in Liège, Belgium.

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund since June 1996.

Dr. and Mrs. Michael Adams
Mr. Robert Attiyeh
Susan Aucutt
Ms. Ellen Bacon
Madi Bacon
Jerry and Jo Barton
Mr. and Mrs. Richard W. Bell
Anne F. Best
Alan and Jean Brenner
Sylvia Broadbent
Mrs. Edna Bullock
Margot Power and
John Clements
Oliver and Catherine Compton
Arthur L. Connell
Alice Field Cramer
Charles Cramer
Edward and M. Gail Crouch
Mr. Arthur L. Dahl
G.G. Davis III and
Kathleen A. Davis
Gregory and Sylvia Desin
Walter and Joyce Douglas
Mr. and Mrs. Francis Duveneck
Steve Dzerigan and
Sally Stallings
Kenneth and Jean Ehrman
Jules M. and Shirley Eichorn
Mr. and Mrs. Kurt Fishback
Bob and Glory Fisher
Mr. and Mrs. Sean Flavin
Doris Jean Folberg and
Neil Folberg
The Rev. Dr. Alfred and
Frances Glass
Art and Anne Hall
Dr. and Mrs. Arno Hanel
Margaret Anne Hanly
Mrs. Robert A. Hauslohner
Mrs. Mary Kay Higgins
Leo Holub
Mr. and Mrs. Alfred Holzer
Peter and Patti Hoss
Mr. and Mrs. Douglass H. Hubbard
Kip and Jay Hudson
W. Kent Johns
Mr. Jim Johnson
Mrs. Peter Joseph
David and Rebecca Kennerly
Dr. and Mrs. Samson B. Knoll
Van C. Larson
Meredith Ellis Little
Joan D. Manley
Dr. and Mrs. Arnold Manor
Virginia Mayhew
Mr. and Mrs. Rosario Mazzeo
Marie E. McGrath
Knox and Carlotta Mellon
Ms. Ruth Menmuir
Dr. and Mrs. L. Bruce Meyer
Mr. and Mrs. Otto Meyer
Marte Miller
Dr. and Mrs. Seeley Mudd
David Newman
Mr. and Mrs. R.C. Otter
Caroline and Charles Page
James and Marcia Parker
Marion Patterson
Mark and Theresa Poindexter
Ms. Naeda B. Robinson
Drs. John and Helen Schaefer
Ms. Louise C. Schumacher
Marilyn Robinson Sevilla
Mr. and Mrs. Will Shaw
Mr. and Mrs. Robert Sullivan, Jr.
Tostevin Accounting Agency
Mr. and Mrs. Jeptha A. Wade Jr.
Mr. and Mrs. Robert D. Wayne
Seema Weatherwax
Cole Weston
Michael and Connie Whalen
Mr. and Mrs. David Wright

Master Classes are open to the public free of charge at Carmel Presbyterian Church, Ocean Ave. and Junipero from noon until 2 p.m. on Mondays, July 21, 28 and August 4, and Thursdays, July 24, 31 and August 7. The Adams Fellows will sing in concert on Saturday, August 9 at 2:30 p.m. in Sunset Theater. Tickets will be available at the door.

Officers and Committees

Board of Directors

Kevin Cartwright, *President*
Alan Brenner, *First Vice President*
Emily Woudenberg, *Second Vice President*
Susan N. Aucutt, *Secretary*
Charles Schimmel, *Treasurer*
Gail Andrews
Jo Barton
Demi Martin Briscoe
Jane F. Buffington
Isabel A. Crossen
Davis Factor Jr.
Leda E. Jelinek, Col. USA (Ret.)
Lucinda Lloyd Peake
Paul J. Matzger
Knox Mellon, Ph.D.
Emile Norman
Betsey Pearson
John Phillips, M.D.
William H. Stahl
Robert L. Sullivan Jr.
Diana Tierman
Jeptha A. Wade Jr.
Joseph E. Wandke
Lamont Wiltsee

Acolytes for the Mission Concert

Deidi Kramer, *Chair*
Ginger Craft
Katie Craft
Kennan Doby
Stephany Duda
Rachel Felsinger
Paige Filice
Breana George
Veronica Kelleher
Moya Meckel
Erin Murray
Christina Olsen
Veronica Thaanum
Jeanette Wanzong

Boutique

Cary and Bob Doyle, *Co-Chairs*
Kevin Cartwright, *Co-Chair*
Gail Andrews
Betty Barron
Jo Barton
Patricia Bennett
Stan Boyer
Clifford Brabant
Jo Brazell
Diana Brown
Martha Campbell Clovis
Kate Colby
Claire and Jon Dungan
Don Fennell
Shane and Stewart Fuller
Judi Giordano
Frances Grate
Mary Kay Higgins
Mary Anne Jacka
Phyllis and Wayne Kelley
Jan Land
Pam Lawson
Caryl Lindsay
Melissa Lofton
Mickie Manning
Margot McFarland
Marilyn Murphy
Mike Nasin
Nancy Opsata
Barbara and Gunter Palm
Patricia Poilé
Kayla Purper
Ann and Peter Scott
Nancy Soforenko
Marcia Stearns
Joyce Stewart
Janet Tezak
Susan Towle
Bruce Warner
Dena Weber

Chorus Administration

Dottie Roberson

Hospitality

Betsey Pearson, *Chair*
Alan & Jean Brenner
Jane Buffington
Isabel Crossen
Leda Jelinek
Sonia Lessard
John Phillips
Lee and Shirley Rosen
Charles Schimmel
Natalie Stewart
Lamont Wiltsee
Emily Woudenberg

Housing Donors

Alan and Jean Brenner
Barbara Brooks
Mary Kay Higgins

Ice Cream Socials

Shirley Walsh, Chair
Jo Brazell
Marjorie Cady
Marge Carson
Lee Edwards
Beverly and Chester Gadaire
Margaret Kylander
Sonia Lessard
Patricia Nation
Lynn and Bob O'Neill
Gloria Pelleriti
Marguerite Wallis

Note: the following merchants are donating Ice Cream and supplies:
The Big Dipper
Pieces of Heaven
Wishart's Bakery

Kiosk & Will Call

Alan Brenner, *Chair*
Diana Brown
Jody Bunn
Davis Factor
Helen Firth
Ruth Frasier
Judi Giordano
Mark Harner
Willa Hisle
Judy Lofink
Pam McGowan
John Phillips
Patricia Poilé
Jay Sinclair
Elizabeth Ungaretti
Sabine Vogt
Paula Walzer
Emily Woudenberg

Luminaria

Cindy Lloyd Peake, *Chair*
Patricia Harris
Mary Kramer
Diane and Mike Lupin
Rob, Anna and Emma Levy
Mary Anne and Skip Lloyd
Fred Nelson
Jennifer Santee
Samantha Scholfield

Mission Banners

Nancy Morrow Burkett

Mission Procession

Paul & Lynn Eastman, *Co-Chairs*
Ann Brown
Anne Dittmer
Barbara and Bob Eastman
John Farr
Gerald A. Graebe
Kay House

Betty and Duane Matterson
Arthur Pasquinelli
Betty Plank
Starr Reierson
Kathie and Lee Riordan
Alan Rossing
The Rev. Annie Ryder
Gwynn St. Jonston-Romano
Pam Scholfield
Bill Sisk
Shirley Temple
Paula Walling
Shirley Walsh

Music Library

John Farr
Ruth Frasier
Dottie and Clyde Roberson
Nancy Opsata
Barbara Vella
Renate Wunsch

Musicians' Refreshments

Susan Aucutt, *Co-Chair*
Jo Barton, *Co-Chair*

Office Volunteers

Barbara Amend
Jean Black
Jody Bunn
Marge Carson
Jim Classen
Ann Erich
Elaine Ewen
Joan Hughes
Joan Hull
Anita Kaplan
Pat Marsden
Betty Anne McCarthy
Shirley McDermott
Clare McClure
Adell Meacham
Nancy Modrall
Patricia Nation
Anne Olson
Gloria Pelleriti
Dahli Rejda
Nancy Rembert
Eleanor Russell
Jan Schmied
Anne Scott
Isaline Sedan
Joan Sitton
Pam Smith
Natalie Stewart
Shirley Temple
June Thompson
Charlotte Townsend
Elizabeth Ungaretti
Marguerite Wallis

Ticketing Volunteers

Keith Anderson
David Barker
Kim Cole
Gil Grady
Sandy Grimmer
Donna Jett
Rosemary Lee
Fran Leve
Annette Lombardo
Mimi May
Jane Parker
Jean White
Leane Wingert

Opening Weekend Party

Kevin Cartwright, *Chair*
Gail Andrews
Alan Brenner
Jon Kasky
Greta Miller
Rob Reinkins
Alyson Schoeny
Diana Tiernan
Mary Wiltse
Emily Woudenberg

Outreach & Education

Joan Hull

Program Book Advertisements

Shirley Rosen

Recitals

Sara Thomas, *Chair*
Janet and Bud Barker
Karen Bottemanne
Diane Brown
Kathleen Callinan-Kast
Pam and Jim Cameron
Sheila Campeau
Ann Erich
Lyn Evans
Bob and Elaine Ewen
Suzanne Gallaher
Sandy and Dick Grimmer
Howard and Sherry Hatch
Mary Ann Jacka
Barbara Jamison
Anita and Bill Kaplan
Madeline Littlefield
Judy Lofink
Carmen Lostetter
Janet Lutz
Charlotte Martin
Betty Anne McCarthy
Pam McGowan
Adell Meacham
Lynn and Bob O'Neill
Marion Pech
Chris Rabe
Cathy and Alan Rossing
Pam Scholfield
Joan Sitton
Pat and Rod Stofle
Jane Sullivan
Donna Swan
Paula Walling
Paula Walzer
Norma Williams

Special Projects

Renee Logee-Haesersky
Shirley Slick
Elizabeth Williams

Transportation

Bob Mulford, *Chair*
Bob Doyle
Dick Grimmer
Wayne Hughes
Jim Hull
Ruth Kelly
Mike Lapin
Charlotte and Tom Mosel
Bob and Lynn O'Neill
Howard Sitton
Don Wunsch

Twilight Series

Mary Wiltse, Chair
Arthur Grater
Donna Igleheart
Joseph Wandke
Emily and Paul Woudenberg

Special Recognition

Eleanor Avila
Jean and Robert Black
Nancy Morrow Burkett
Joan De Visser
Paul Eastman
Kathryn and John Farr
Joan Hull
Deidi and Robert Kramer

Ushers

Hilde Huckelbery, *House Manager*

Mission Concert Banners 1997

NANCY BURKETT

In the old sandstone Carmel Mission Basilica, built some 200 years ago by Mexican Indian craftsmen under the direction of Spanish padres who had already built seventeen or more missions in Mexico, the Carmel Bach Festival presents a series of superb concerts of choral and instrumental concerts on Wednesday evenings and one Sunday afternoon of the three-week festival. The high vaulted ceiling of the old church presents a dramatic setting for the candlelit programs of unusual music, as well as a remarkable acoustical environment which gives to the voices a fine richness and clarity.

Adding to the beauty of the music are the candlelight processions of robed choristers and the parade of banners bearing brilliant designs related to the composers of the evening.

In 1997 the Mission Concerts present music by J. S. Bach, Felix Mendelssohn and Johannes Brahms, three composers who created some of the world's most moving and beautiful choral music.

A Bach monogram in cloth of gold on a red satin background leads the procession which begins the concerts in the Carmel Mission this year. Other banners celebrate Weimar, Hamburg, Dresden, Leipzig and the Province of Thuringia, places of significance in Bach's life. Shields of the Duke of Weimar and the Duke of Cöthen remind us that some people, important in their own day, are remembered today only because they were fortunate enough to have one of the greatest of musicians and composers in their employ.

Banners bearing the shields of Frederick the Great of Prussia and Frederick Augustus, King of Poland and Elector of Saxony, represent patrons who aided Bach in one way or another. A white eagle on a red field, the symbol of Poland, and the white horsemen of Lithuania also commemorate Frederick Augustus II, described as a stout but idle king, who nevertheless did appreciate music.

Green palm trees on a golden field in the first and third quarter of a banner identify the family shield of the Count von Keyserlingk who saw to Bach's appointment as court composer to Frederick Augustus, Elector of Saxony and King of Poland. Keyserlingk supported a small private band in which a pupil of Bach's, named Johann Gottlieb Goldberg played the harpsichord. Keyserlingk was afflicted by insomnia and hired Bach to compose a set of variations to soothe him in sleepless nights. Goldberg played the resulting variations which still bear his name.

Keyserlingk was Ambassador from the Imperial Russian Court to the court of the Elector of Saxony at Dresden. Later he occupied the same post at the Court of the King of Prussia at Berlin. It was Keyserlingk, so some authorities say, who arranged Bach's famous visit to

Frederick the Great's Court at Potsdam. A banner bearing the Russian Imperial Standard with a double headed black Byzantine eagle holding the imperial scepter and orb and triple golden crowns, all surrounded by the Order of St. Andrew founded by Peter the Great, appears in the procession by reason of a somewhat remote association with Bach.

Rampant lions and crowned eagles, signs of power and prominence, appear on many of the banners. A golden rampant lion distinguishes the shield of the city of Leipzig, where Bach spent much of his life and where also Mendelssohn in 1835 achieved greater renown, becoming permanent director of the Gewandhaus Concerts, the highest musical position in Germany.

In Leipzig Felix Mendelssohn, who early found himself enchanted by Bach's compositions, mounted a campaign to erect a monument to Bach and helped pay for the memorial. The thought of the twelve-year-old Mendelssohn, already a prodigious composer and performer, discovering the manuscript of Bach's *St. Matthew Passion* in the royal library in Berlin and asking his mother for a copy of the work as his most desired birthday present is another example of the power of Bach's music to command dedication. Even at that early age Mendelssohn was determined to perform that work which had had no public performance since Bach's death in 1750. In 1829 he persuaded the Berlin Sing Akademie to perform the *St. Matthew Passion* under his direction with a chorus of 350 singers.

The English shield appears in the procession as a reminder that Mendelssohn became as successful and renowned in England as Handel. He visited England at least ten times and was received with great enthusiasm, conducting the Philharmonic Society and meeting with Queen Victoria.

In 1841 the King of Prussia, whose banner appears in the procession, called Mendelssohn to Berlin as *Kapellmeister,* but the post in Leipzig was more to his liking. In 1849 he founded the Conservatory of Leipzig.

Shields from Vienna are included for Brahms, who after much wandering in his professional life, finally settled in Vienna as his permanent home. He spent time in Switzerland and Italy, but he refused to go to England to receive an honorary degree from Cambridge University. He did later receive one from the University of Breslau and in 1886 he was created a Knight of the Prussian Order *Pour le Merite*.

Mission Concerts are under the production and direction of Dr. Bruce Lamott, Assistant Conductor of the Festival.

ENLIGHTENMENT

JOHN BUTT

It was the Enlightenment that freed man from his "self-incurred tutelage," according to Immanuel Kant in 1784, writing from the standpoint of the final years of that era. Its origins can be traced back to the rationalist philosophy of Descartes in the first half of the seventeenth century and it would not have flourished without Newton's seeming ability to explain so much of the universe in a few mathematical equations. In short, the age of the Enlightenment celebrated human reason, which was to be the key both to human understanding and perfection and to the workings of nature. While many see eighteenth-century France as the center of the Enlightenment, it also spread throughout Europe and the American colonies and is most closely associated with the central years of the eighteenth century.

Not surprisingly, the Enlightenment challenged the hegemony of Christian thought and belief, although many religious reforms themselves came to stress the importance of human reason and individual accountability. Indeed, the Lutheran Pietist movement of the late seventeenth century – with its emphasis on personal devotion, unencumbered by complex liturgical practices – was the cradle of many Enlightenment thinkers in Germany. A "naturalness" in personal religious practice led effortlessly into an early aesthetic approval of "natural" verbal expression and the notion of art perfectly suited to – and never in excess of – its function.

Given that the Enlightenment is usually associated with the "progressive" in eighteenth-century culture and thought and that many Enlightenment principles still form the basis of democratic society, many have strived to portray Bach as an Enlightenment figure. This has also appealed to scholars who seek to purge Bach of an overly religious disposition and to many scholars in the former German Democratic Republic, since the Enlightenment – according to Marxist theory – was a crucial forerunner of the socialist state.

On the other hand, given that Bach was more closely aligned with Orthodox Lutheranism – which still promoted elaborate music as an essential of liturgy – than with the more progressive Pietism, and the fact that he was in protracted dispute with the "enlightened" Leipzig rector, J.A. Ernesti, suggests that Bach was hardly a natural affiliate of the early German Enlightenment. To Ernesti, music was a tiresome accretion to the school syllabus, taking valuable time away from "useful" subjects such as languages, law, science, and scientifically-founded Biblical hermeneutics. The matter is not simplified by the highly ambiguous treatment of "reason" in Bach's cantata texts: while Christ is called "the light of reason" in the text of Cantata 76, in Cantata 178 the tenor sings: "Be quiet, giddy reason." To be sure, Luther himself had promoted reason as essential for the "correct" understanding of scripture and theology but he saw it only as an aid to the all-important cultivation of faith – never as its substitute.

Enlightenment

By far the most important literary figure of Bach's time was the Leipzig reformer Johann Christoph Gottsched, who established a school that sought to purge German literature of its apparent bombast and redundant embellishment. Bach's music survives for only one Gottsched text, the *Trauerode* of 1727. Although it is unlikely that Gottsched would have approved of the textual alterations which probably stem from Bach (in the direction of more vivid pictorialism and musical, rather than poetic, divisions of the verses), the two seem not to have clashed – indeed, Gottsched sent Bach keyboard pieces to his bride in 1732. However, the famous attack on Bach, by Gottsched's student, Johann Adolph Scheibe (1737), shows every influence of Gottsched's critical theories: Bach's music is seen as bombastic and suffused with an excess of art; Bach ignores the decorum of each genre, style and function, and much of his vocal music is composed with only his own fast fingers in mind.

Certainly, it could be argued, Bach could not have composed as he did without the cultural environment of the rationalist thought that was the precondition for the German Enlightenment. His music is anything but irrational and its taut motivic texture has much in common with Leibniz's monad – that smallest indivisible building-block of the world that, in its turn, expresses the entire cosmos. Furthermore, Bach's respect for the absolute authority of princes (as evidenced, particularly, in his belonging to the absolutist camp in Leipzig and his close connections with the Dresden court) has much in common with the "enlightened despotism" promoted by many German enlightenment figures (such as the philosophers Wolff and Kant). This, however, separates him somewhat from the republican brand of Enlightenment that had such spectacular results in France and America.

Although it helped to establish many long-lasting principles, there was a certain provinciality, an over-optimism and an avoidance of strong emotions or sensations in much enlightenment thought. The sheer intensity of Bach's music, its finish that seems to go well beyond the demands of its creative context and its historical durability attracted merely esoteric attention in the later eighteenth century (the greatest enlightenment composers, such as Haydn and Mozart, could indeed appreciate its qualities). But only in the wake of Beethoven, together with the developing concept of musical genius and the notion that a musical work could be listened to for its own sake, did Bach's music receive its most glowing reception. In short, Bach's spirit belongs to the Enlightenment to the degree that his music shows similarities with Mozart's – superlative craftsmanship, elegance of design and a cunning perception of the listener's expectations – but the differences are significant: Bach's music clearly belongs to an older, theologically-absolute world-view, one that would only surface again – albeit in different form – within the challenge to rationalism posed by Romanticism.

Carmel Bach Festival Orchestra

BRUNO WEIL, CONDUCTOR

Violin

Elizabeth Wallfisch, *concertmaster*
David Myford, *associate concertmaster*
Cynthia Albers
Barbara Downie
Catherine Emes
Mary England
Nina Falk
Lisa Ferguson
Mary Manning
Elizabeth Overweg
Cynthia Roberts, *principal second*
Leah Roseman
Marilyn Sevilla
Elizabeth A. Stoppels, *associate principal second*
Jacqueline Suzuki
Adriana Zoppo

Viola

George Thomson, *principal*
Jennie Hansen, *associate principal*
Meg Eldridge
Nancy Lochner
Stephanie Railsback

Cello

Douglas McNames, *principal*
Allen Whear, *associate principal*
Amy Brodo
Jennifer Morsches
Paul Rhodes

Bass

J. Warren Long, *principal*
Jordan Frazier
Kristin Zoernig

Flute

Robin Carlson, *principal*
Patricia Farrell
Kyoung Hee Park
Jacqueline Rosen

Oboe

Henrik Wahlgren, *principal*
Neil Tatman, *associate principal*
Valerie DiCarlo
Denis Harper

Bassoon

Jesse Read, *principal*
Britt Hebert

Trumpet

Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Trombone

Craig McAmis, *principal*
Suzanne Mudge
David Ridge

French Horn

Glen Swarts, *principal*
Loren Tayerle

Timpani

Kevin Neuhoff

Harpsichord and Organ

Thomas Annand
John Butt

Fortepiano Harpsichord, Organ

David Breitman

Repetiteur, Harpsichord

Daniel Lockert

Viola da Gamba

John Dornenburg

Carmel Bach Festival Chorale and Chorus

BRUCE LAMOTT, CONDUCTOR

Chorale

Soprano

Samela Aird Beasom
Martha Cowan
Louise Fauteux,
Adams Fellow
Marie Hodgson
Gillian Hoffman
Catherine McCord Larsen
Diane Thomas
Twyla Whittaker

Alto/Countertenor

Linda Childs
Emily Eyre, *Adams Fellow*
Cathy E. Findley
Michelle Fournier
Nadia Smelser
Foster Sommerlad
George Sterne
Matthew White

Tenor

Joseph Golightly
Gerald Gray
Sean McDermott
Gary McKercher
Daniel Rose
Allen Townsend
Michiel Schrey,
Adams Fellow
Scott W. Whitaker

Bass

Mark Stephen Beasom
Stan Engebretson
Robert A. Lewis
David Newman
Burr Cochran Phillips
Brian E. Vaughn
Sean Watson,
Adams Fellow
Donald Wilkinson

Chorus

Soprano

Nancy Carney
Lynette Culbert
Linda Down
Janet Graebe
Margaret Kylander
Shirley Meyers
Nancy Opsata
Dottie Roberson
Carey Sheffield

Alto/Countertenor

Pam Bleeker
Pat Hablutzel
Madeline Littlefield
Robin Luscombe
Susan Mehra
Julie Roseman
Jean Widaman
Beth Wilbur
Kathryn Yant

Tenor

Bryon Granmo
Jim Hull
Karl Jensen
John Koza
Patrick Lynch
George McKechnie

Bass

Rex Buddenberg
John Clark
Ron Guess
Vince Koller
Lewis Roseman
Tom Scoville
Brian Steen
Don Trout
Ben Wallfisch

San Francisco Boys' Choir

Eli Anders, Liam Bradshaw, Thomas Buran, Nathan Calixto, Erik Carlson, Nicholas Chacon, Givi Chaichmalechvili, Jonathan Chin, Victor Chu, Mario Diaz-Moresco, Alexander Dorey, Erik Dorey, Christopher Evans, Benjamin Farber, Michael Francisco, Zachary Gassoumis, Stephen Hart, Lazio Hites, Kevin Kawada, Ryan Kellett, Steven Kimura, Michael Kimura, Alexander Lavorgna, Glendon Lawler, Alexander Marks, Nicholas Moy, Spencer Phipps, Edwin Rhodes, Jacen Rivera, Niall Roberts, Brian Rose, Jacob Rothenbuhler, Joseph Saint Marie, Alejandro Sanchez, Charles Sbragia-Zoricic Alexy Tokarchuk, Nicola Tomasich, Denver Wade, Brian Wong.

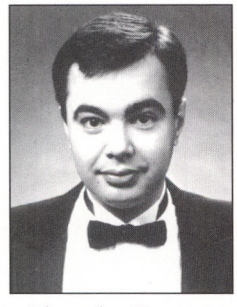
Ian Robertson, Artistic Director, S.F. Boys Chorus
Chorus Director, Conductor, S.F. Opera. Conducted many opera productions. Also Opera Center, Merola Program. Formerly Head of Music, Chorus Director of Scottish Opera, Edinburgh International Festival Chorus, Scottish National Orchestra Chorus. Recorded as pianist with BBC. Graduate with honors, Glasgow University.

CYNTHIA ALBERS
VIOLIN (PETALUMA, CA)

Indiana University. Former faculty, Indiana University; Chicago Musical College; Mills College. Currently: American Bach Soloists, Philharmonia Baroque, Los Angeles Baroque Orchestra.

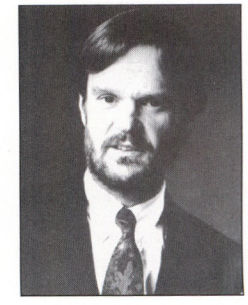
PROF. WYE J. ALLENBROOK
LECTURER (BERKELEY, CA)

Faculty: University of California, Berkeley, since 1994. Formerly: faculty: St. John's College, Annapolis. Publications: *Rhythmic Gesture in Mozart* and numerous other works. 1996-97: Guggenheim Fellowship.



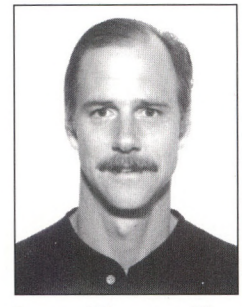
THOMAS ANNAND
HARPSICHORD, ORGAN
(OTTAWA, CANADA)

McGill University.
Director of Music, St. Andrew's Church, Ottawa. Recitals in Canada and the U.S. Frequent soloist with the National Arts Center Orchestra, Ottawa.



WOLFGANG BASCH
PRINCIPAL TRUMPET
(WIESBADEN, GERMANY)

13th season in Carmel.
Active as soloist in concerts worldwide. Recent credits include: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; German Bach Soloists; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra. Discography: Decca, BMG and Itercord. Currently: Principal Trumpet, Frankfurt Opera (since 1976).

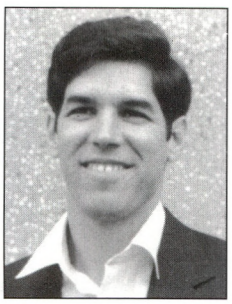


MARK BEASOM
BARITONE (LOS ANGELES, CA)

Fifth season in Carmel.
Roger Wagner Chorale, L.A. Master Chorale, L.A. Music Center Opera, Musica Angelica Baroque Orchestra, Zephyr, and I Cantori (of L.A.).

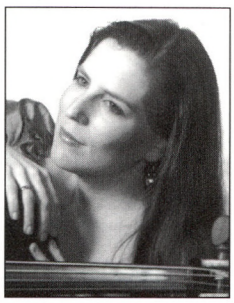
PAMELA AIRD BEASOM
SOPRANO (LOS ANGELES, CA)

Specialist in music of the Renaissance and Baroque. L.A. Music Center Opera; L.A. Master Chorale; L.A. Philharmonic; I Cantori (of L.A.) Founding member of female trio Voxfire.



DAVID BREITMAN
KEYBOARDS (OBERLIN, OH)

MIT; New England Conservatory; Cornell Univ. (DMA). Faculty, Oberlin College Conservatory. Discography: two grammy nominations (with Sanford Sylvan).



AMY BRODO
CELLO (SAN FRANCISCO, CA)

Former member: Israel Philharmonic; Maggio Musicale, Florence. Currently: freelance in S.F. area, American Bach Soloists; Philadelphia Classical Symphony. Discography: Sony, DGG, New Albion.

JOHN BUTT
ORGANIST, HARPSICHORD
(CAMBRIDGE, ENGLAND)

Oxford (Ph.D.). Publications include: *Bach Interpretation;* and *Handbook on the Mass in B Minor* (both Cambridge University Press). Solo organist and harpsiestra, Glendale Symphony, Pacific Symphony, L.A. Philharmonic at the Hollywood Bowl, Orange County Chamber Orchestra, Santa Barbara Chamber Orchestra. Movie and television soundtracks; faculty, Biola University in L.A.

ROBIN CARLSON
PRINCIPAL FLUTE (SEATTLE, WA)

Juilliard School. Memphis Symphony. 1994-95: Acting Principal Flute, Evansville Philharmonic.

LINDA CHILDS
MEZZO-SOPRANO (TEMPE, AZ)

Ph.D. candidate, ASU. Opera career includes roles by Mozart, Brittan, Monteverdi, Handel, and Puccini. Frequent participant in the Connecticut Early Music Festival.

MARTHA COWAN
SOPRANO (LOS ANGELES, CA)

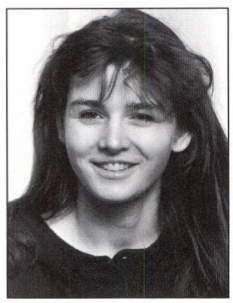
Extensive work in concert, film and recording as soloist and ensemble singer.

VALERIE DICARLO
OBOE (SIERRA MADRE, CA)

Freelance work in L.A. area; L.A. Mozart Orchestra, Glendale Symphony, Pacific Symphony, L.A. Philharmonic, Orange County Chamber Orchestra, Santa Barbara Chamber Orchestra. Movie and television soundtracks; faculty: Stanford, CSU Sacramento.

JOHN DORNENBURG
VIOLA DA GAMBA (OAKLAND, CA)

Salzburg Mozarteum; Royal Conservatory, The Hague. Soloist: American Bach Soloists; San Francisco Symphony. Faculty: Stanford; CSU Sacramento.



BARBARA DOWNIE
VIOLIN, (HOUSTON, TX)

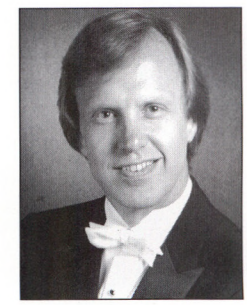
Royal Scottish Academy of Music and Drama; University of Miami; Rice University (Ph.D. candidate).

MEG ELDRIDGE
VIOLIST, (SAN RAFAEL, CA)

Univ. of Michigan; S.F. Conservatory of Music. Member: Marin, Santa Rosa, Sacramento, and California Symphonies; Monterey String Quartet. Assistant Editor, *Strings* magazine.

CATHERINE EMES
VIOLIN (EVANSTON, IL)

University of Southern Calif- ornia; Peabody Institute of Music. Formerly: New World Symphony; Sarasota Opera. Currently: Chicago Sinfonietta, Chicago String Ensemble.



STAN ENGEBRETSON
BASS, LECTURER (WASHINGTON, DC)

Fifth season in Carmel.
Univ. of North Dakota; Stanford (DMA). Currently: Dir., Choral Studies, George Mason Univ. Artistic Dir., Masterworks Chorus and Orchestra. Dir.of Music, NY Ave. Presbyterian Church.

SUSAN ENGER
TRUMPET (MEMPHIS, TN)

Northwestern University. Formerly: Principal Trumpet, Quebec Symphony. Currently: Memphis Symphony Orchestra.

MARY B. ENGLAND
VIOLIN (SAN ANTONIO, TX)

Currently: member, San Antonio Symphony, Carnelian String Quartet. On Baroque violin: Locatelli Baroque Soloists and the Texas Bach Collegium.

EMILY EYRE
(see Adams Master Class page)

NINA FALK
VIOLIN (WASHINGTON, DC)

Oberlin Conservatory; Univ. of Iowa. Handel and Haydn Society; Smithsonian Chamber Players. Currently: Artistic Director, ArcoVoce ensemble. Fac.: Levine School of Music.

PATRICIA FARRELL
FLUTE (SAN FRANCISCO, CA)

University of Southern California. Formerly: Long Beach Symphony; Long Beach Opera; L.A. Philharmonic. Currently: member, San Francisco Opera Orchestra; free-lance: San Francisco Ballet.

LOUISE FAUTEUX
(see Adams Master Class Page)

LISA FERGUSON
VIOLIN (NEW YORK, NY)

Juilliard School; Cleveland Institute of Music. Recent credits: concertmaster, Bergen Philharmonic (Norway); City of Birmingham Symphony; London Classical Players; Sarasota Opera.

CATHY E. FINDLEY
MEZZO-SOPRANO
(PACIFIC GROVE, CA)

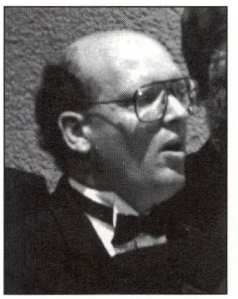
USC. Recently: West Bay Opera, Palo Alto; soloist with many choral groups in Monterey Bay area. Currently: Orff-Schulwerk music teacher in Monterey Schools.

MICHELLE FOURNIER
MEZZO-SOPRANO
(LOS ANGELES, CA)

Member: L.A. Music Center Opera Co. Featured on many soundtracks. Soloist: L.A. Master Chorale; San Luis Obispo Mozart Fest.; Palisades Symphony; Santa Monica Symphony.

JORDAN FRAZIER
DOUBLE BASS (NEW YORK, NY)

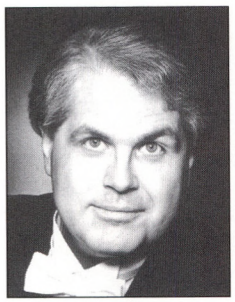
Manhattan School of Music. Freelance with Orpheus Chamber Orchestra; Parnassus; St. Luke's Orchestra. Discography: Nonesuch, London, EMI, Koch, DGG.



JOSEPH GOLIGHTLY
TENOR (LOS ANGELES, CA)

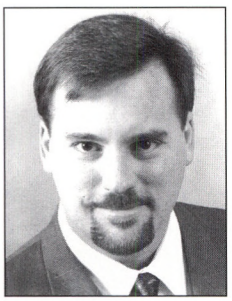
Active professional singing career in L.A. with I Cantori, L.A. Master Chorale and other ensembles.

(MR. GORDON'S APPEARANCE IS MADE POSSIBLE BY THE VIRGINIA BEST ADAMS ENDOWMENT FUND.)



DAVID GORDON
TENOR SOLOIST
MASTER CLASS DIRECTOR, LECTURER
(MEADOW VISTA, CA)

College of Wooster; McGill University. Eighth season in Carmel. Opera and concerts with major ensembles on four continents. In recent seasons, soloist with orchestras of Los Angeles, San Francisco, Cleveland, Boston, Philadelphia, Toronto, Berlin, Tokyo, Prague, and Paris, among many others. San Francisco Opera; Metropolitan Opera; Hamburg Staatsoper; Chicago Lyric Opera ("Turandot" in '97 season). Discography: London, Decca, Telarc, RCA, Red Seal, Nonesuch, Delos, Dorian. 1997 faculty: Esalen Institute.

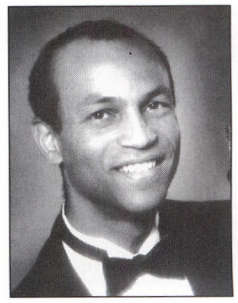


GERALD GRAY
TENOR (IOWA CITY, IA)

Austin Peay State Univ.; Eastman School of Music; Univ.of Iowa (DMA cand.). Robert Shaw Festival Singers. Bach Aria Fest., NY/Nashville Symphony. 1995 Adams Fellow.

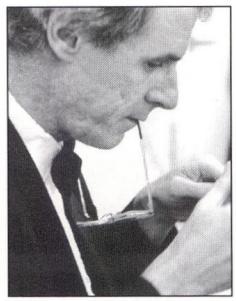
JENNIE HANSEN
ASSOCIATE PRINCIPAL VIOLIST
(MALIBU, CA)

Soloist with Indianapolis Symphony; Smithsonian Chamber Players. Music from Marlboro; Connecticut Early Music Festival. Discography: RCA, Angel, Telarc.



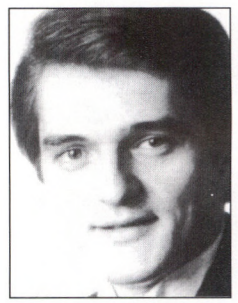
DENIS HARPER
OBOE (SAN FRANCISCO)

B.A. Yale; Co-Principal Oakland East Bay Symphony; soloist with Berkeley Symphony, Haifa and S.F. Chamber Symphonies.



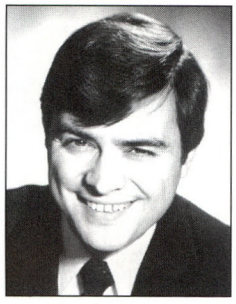
BRITT HEBERT
BASSOON (SAN DIEGO, CA)

Eastman School of Music; Cleveland Inst. of Music. Aspen Festival; Louisville; Metropolitan Opera and Ohio Chamber Orchestras; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber Orchestra.



JÖRG HERING
TENOR SOLOIST (SWITZERLAND)

Born in Berlin, *Höchschule für Musik Hanns Eisler.* Received many awards and gave performances while still a student. Member of the Stadttheater Bern 1991-94; Since 1994 member of the Stadttheater of St. Gallen. Performed at international festivals such as Vienna, Paris, Munich, Hamburg, Geneva, Zurich, Berlin, Bordeaux and Irsee with conductors such as Bernius, Harnoncourt, Herreweghe, Rilling, Schreier and Bruno Weil. Recordings for SONY Classical with Weil and Tafelmusik of Haydn Creation and several masses; recorded all Schubert masses with Weil and the Orchestra of the Age of Enlightenment.



JOHN HAJDU HEYER

RECITAL PROGRAM NOTES
PRECONCERT TALKS
(INDIANA, PA)

DePauw University; University of Colorado (Ph.D.). Contributor: *New Grove Dictionary of Music and Musicians*. Recipient of Greenberg award from the American Musicological Society for "distinguished contribution to the study and performance of early music." Currently: Dean, College of Fine Arts, Indiana University of Pennsylvania.

MARIE HODGSON

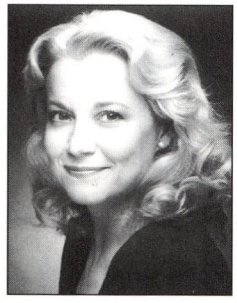
SOPRANO (LOS ANGELES, CA)

Fifth season in Carmel. Member: L.A. Master Chorale. Performs with the L.A. Music Center Opera, and L.A. Philharmonic.

GILLIAN HOFFMAN

SOPRANO (LOS ANGELES, CA)

Fifth season in Carmel. Recent credits: I Cantori; Roger Wagner Ensemble; Denver Symphony; Eugene Opera.



ROSA LAMOREAUX

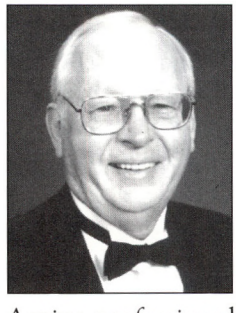
SOPRANO (WASHINGTON, DC)

Royal Col. of Music, London; U. of Redlands. Fifth season in Carmel. Frequent soloist at Bethlehem Bach Festival; festivals in Leipzig, Berlin and Halle, Germany. Recitals in Germany, Italy, Austria, Denmark, England and Brazil. Orchestral concerts in the U.S: Atlanta, Cincinnati and Evansville Symphonies, Kennedy Center, and many others. Chamber music with Hesperus and numerous other ensembles. Discography includes: Berlioz' *Messe Solennelle* and *Four Centuries of Song* (Koch); Bach *Mass in B Minor* (Dorian, 1997). Currently: faculty, Levine School of Music.

CATHERINE MCCORD LARSEN

SOPRANO (ROSEVILLE, MN)

L.A. Master Chorale; L.A. Baroque Orchestra; L.A. Philharmonic; St. Paul Chamber Orchestra; I Cantori; Dale Warland Singers.



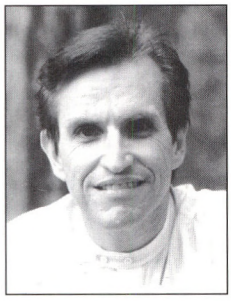
ROBERT LEWIS

BASS (LOS ANGELES, CA)

Fifth season in Carmel. Active professional singer in L.A. Member: L.A. Master Chorale; L.A. Bach Festival. Numerous movie soundtracks, church and synagogue music.

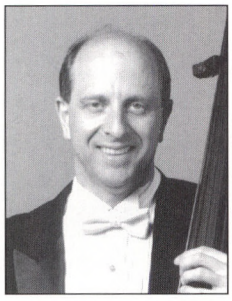
NANCY LOCHNER
VIOLA (SAN DIEGO, CA)

Manhattan School of Music; The Juilliard School. Festival of Two Worlds (Spoleto, Italy); National Symphony; New World Symphony; formerly, San Diego Symphony as Acting Principal and Associate Principal Viola.



DANIEL LOCKERT
PIANO, HARPSICHORD
(SAN FRANCISCO, CA)

Loma Linda University; University of Southern California. Freelance accompanist credits include the Schwabacher Debut Recital Series (S.F.); Juilliard School; Aspen Music Festival; S.F. Opera; Opera San Jose; S.F. Conservatory. Only American finalist at the 1st International Accompanying Competition, The Hague



J. WARREN LONG
PRINCIPAL DOUBLE BASS
(VANCOUVER, BRITISH COLUMBIA)

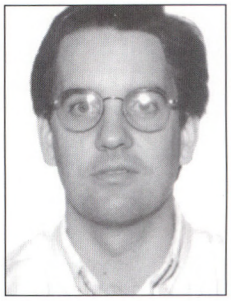
Sixth season in Carmel. Member, Vancouver Symphony since 1974. Active as double bass soloist and chamber musician.

MARY MANNING
VIOLIN (SEATTLE, WA)

Oberlin Conservatory. Member: Seattle, Portland, Pacific Baroque Orchestras; Northwest Sinfonietta. Discography: Smithsonian Chamber Orchestra; Brandenburg Ensemble of NY.

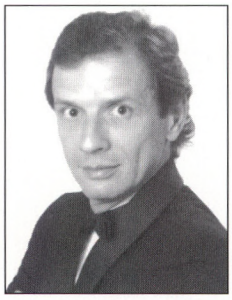
CRAIG MCAMIS
PRINCIPAL TROMBONE
(SAN FRANCISCO, CA)

New England Conservatory. Member, Marin Symphony. Freelance: San Francisco Ballet; San Francisco opera.



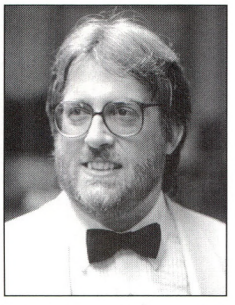
SEAN MCDERMOTT
TENOR (LOS ANGELES, CA)

Soloist with L.A. Baroque Orchestra; Young Musician's Foundation Debut Orchestra. As pianist and composer: music for Time Warner's Full Service Network, and cable television in Orange County.



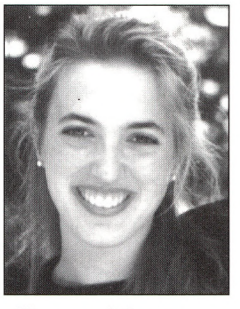
GARY MCKERCHER
TENOR (BOWLING GREEN, KY)

Assoc. Prof. of Music, Director of Choral Activities, Western Kentucky Univ. since 1989. Previously Roger Wagner Chorale and William Hall Chorale.



DOUGLAS MCNAMES
PRINCIPAL CELLO (WILMINGTON, DE)

Member: Delos Quartet. Freelance: Philadelphia Orchestra; Brandywine Baroque; Concerto Soloists of Philadelphia; The Opera Company of Philadelphia. Former member: Santa Fe Opera Orchestra; Cassela Quartet. Awarded the 1995 Delaware State Arts Council Individual Artist Fellowship. Soloist: Delaware Symphony, Community Orchestra Society of Wilmington. Discography: Spectrum, Etcetera, Centaur and Epiphany.

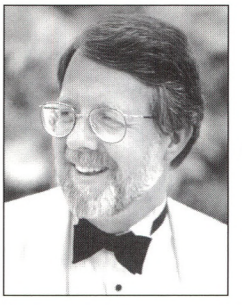


JENNIFER MORSCHES
CELLO (NEW YORK CITY)

Mannes College of Music, SUNY at Stonybrook, Phi Beta Kappa, Magna cum laude, Smith College. Period performance study in England where she performs with Orchestra of the Age of Enlightenment, London Classical Players (Norrington). Marlboro Music Festival. Video segment with Wynton Marsalis.

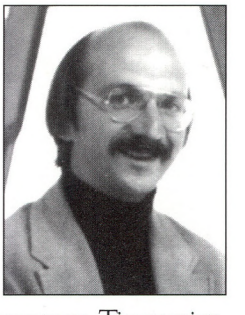
SUZANNE MUDGE
TROMBONE,
DIRECTOR OF TOWER MUSIC
(BURLINGAME, CA)

University of the Pacific; University of Arizona. Principal Trombone, Women's Philharmonic and Modesto Symphony; San Jose Symphony.



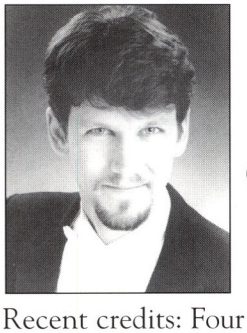
DAVID MYFORD
ASSOCIATE CONCERTMASTER
(PRINCETON, NJ)

Member: Brandywine Baroque, Concert Royal, the Dryden Ensemble, Philadelphia Classical Symphony and Philomel. Formerly concertmaster: Basically Bach; City Musick (Chicago). Other credits: Atlanta Symphony Orchestra; Chicago Symphony Orchestra; Grant Park Symphony; Lyric Opera of Chicago; Music of the Baroque.



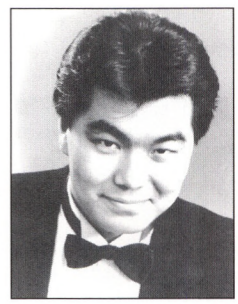
KEVIN NEUHOFF
TIMPANI (SAN FRANCISCO, CA)

Ninth season. Interlochen Arts Academy; St. Louis Conservatory. Timpanist: Berkeley and Fremont Symphonies; principal percussionist, Marin and Vallejo Symphonies. Frequent guest S.F., San Jose, Oakland, Sacramento Symphonies. Discography: Harmonia Mundi, Triloka, New Albion, Nonesuch.



DAVID NEWMAN
BARITONE (PHILADELPHIA, PA)

Westminster Choir College. Recent credits: Four Nations Ensemble; New Jersey Bach Festival; Philadelphia Classical Symphony; Spoleto Festival USA; Opera Company of Philadelphia; Concert Soloists of Philadelphia. 1995 Adams Fellow.



CHRISTOPHEREN NOMURA
BARITONE SOLOIST (BOSTON, MA)

New England Conservatory. Winner: 1992 Young Concert Artist Int'l. Auditions. New York and Washington, D.C. recital debuts in the 1993 Young Concert Artists Series at 92nd Street Y and Kennedy Center. Soloist: Early Boston Music Festival; Boston and Vancouver Symphonies; recitals and concerts throughout North America. First Prize in the 1990 Int'l Vocal Competition of the Mozarteum Conservatory in Salzburg.

ELIZABETH OVERWEG
VIOLIN (RENO, NV)

Manhattan School of Music; Barnard College. 91-95 lived and worked in Spain.

KYOUNG HEE PARK
FLUTE (SAN BRUNO, CA)

Born in Korea, studied at Guam University, then became faculty. Bacherlor's and Master's from S. F. Conservatory. Regular substitute S.F. Opera and Ballet, Santa Rosa and Monterey County Symphony.

BURR COCHRAN PHILLIPS
BASS-BARITONE (FORT WORTH, TX)

Texas Christian University. Eighth season in Carmel. Fort Worth, Dallas, Houston, San Antonio, Tulsa, and Santa Fe Operas; Royal Philharmonic Orchestra, London; Dallas Symphony; Fort Worth Symphony; Dallas Bach Society. Currently: Lecturer in Voice at the University of Texas at Arlington.

STEPHANIE RAILSBACK
VIOLA (OAKLAND, CA)

Northwestern University; Indiana University. Seventh season in Carmel. Member, Sacramento Symphony; Assistant Principal Viola, California Symphony.

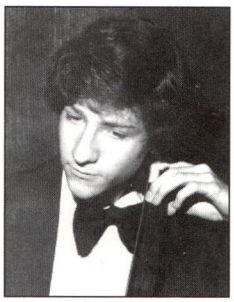
JESSE READ
PRINCIPAL BASSOON *(see Festival Staff page)*

SHERYL RENK
PRINCIPAL CLARINET (SAN DIEGO, CA)

San Francisco State Univ. Principal, San Diego Symphony, 1991. Since 1996, Principal, San Francisco Ballet Orchestra. Discography: Decca.

FRANK RENK
CLARINET (SAN DIEGO, CA)

San Francisco State Univ. Principal, San Diego Chamber Orchestra since 1995.



PAUL RHODES
CELLO (PLEASANT HILL, CA)

Univ. of Texas at Austin. Performs with Sacramento, S.J., Monterey Cty. and Marin symphonies. Prin. Cellist, Austin Symphony.

DAVID RIDGE
BASS TROMBONE (LAFAYETTE, CA)

New England Conservatory; Mannes College. Member, S.F. Opera Orchestra. Freelance: S.F. Symphony, California Symphony. Faculty: CSU Hayward.

CATHERINE ROBBIN
MEZZO-SOPRANO SOLOIST
(BEETON, ONTARIO)

Major int'l. opera and concert appearances. Repertoire from Brahms to Britten, Janacek, Elgar and Schonberg. Recent credits: Covent Garden, London; tour of Japan with Canada's Tafelmusik; City of Birmingham Orchestra; Salzburg Festival; Geneva Opera; Belgian National Orchestra; Schleswig-Holstein Festival; Theatre des Champes Elysees.

CYNTHIA ROBERTS
PRINCIPAL SECOND VIOLIN
(NEW YORK NY)

Indiana U.; New England Conservatory; Royal Conservatory, The Hague. Concertmaster, N.Y.'s Concert Royal. Concertmaster, Apollo's Fire, Baroque orchestra, Cleveland. Performed with Smithsonian Chamber Players; Handel & Haydn Society of Boston; Aston Magna.

DANIEL ROSE
TENOR (MONTEREY, CA)

Private voice study and performance U.S., Berlin, Southern Germany, University of Illinois. Solo work I Cantori di Carmel and the Monterey County Symphony.

JACQUELINE ROSEN
FLUTE (SALINAS, CA)

UCLA, Bernstein Fellow at Tanglewood. San Francisco Opera, Cabrillo Music Festival, Ensemble Monterey.

LEAH ROSEMAN
VIOLIN (OTTAWA, ONTARIO)

McGill University; Indiana Univ. Plays with National Arts Centre Orchestra.

MARILYN ROBINSON SEVILLA
VIOLIN (RENO, NV)

University of the Pacific. Concertmaster: Nevada Opera Orchestra. Associate Concertmaster: Reno Philharmonic. Founder and Principal Second Violin: Reno Chamber Orchestra. In 1967 she met her late husband, Fidel, at the Carmel Bach Festival where he was violist and orchestra manager.

MICHIEL SCHREY
(see Adams Master Class page)

NADIA SMELSER
ALTO (COSTA MESA, CA)

Voice teacher, coach, and active singer in L.A. Area. I Cantori, Pacific Chorale.

FOSTER SOMMERLAD
COUNTERTENOR (DALLAS, TX)

University of North Texas. Founder: Dallas Vocal Artists. Performances with Chanticleer; The Norman Luboff Choir; Washington National Cathedral; Dallas Bach Society; Boston Early Music Festival.

GEORGE STERNE
COUNTERTENOR
(LOS ANGELES, CA)

Fourteenth season in Carmel. Member, Los Angeles Master Chorale; Los Angeles Music Center Opera chorus. Has toured and recorded with the Roger Wagner Chorale and the Daniel Lentz Ensemble.

KIMBERLY STEWART
TRUMPET (LANSING, MI)

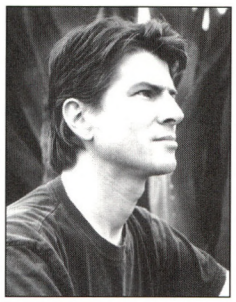
Boston Conservatory; Northwestern University; Ph.D. candidate, University of Memphis. Currently: principal trumpet, Saginaw (MI) Symphony Orchestra; member, Kalamazoo Symphony Brass Quintet.

ELIZABETH A. STOPPELS
ASSOC. PRINCIPAL SECOND VIOLIN
(SAN ANTONIO, TX)

Oberlin Conservatory, Eastman School of Music. Member, San Antonio Symphony since 1990. Formerly: Assistant Principal Second Violin, Jacksonville (FL) Symphony; Principal Second Violin, Virginia Symphony, Virginia Opera.

JACKIE SUZUKI
VIOLIN (PASADENA, CA)

Mannes College; California Institute of the Arts. Freelance orchestra and studio musician in L.A. Member: Long Beach, Asia America, Glendale, and Santa Barbara Symphonies.

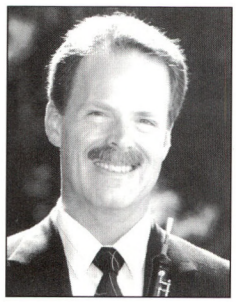


GLEN SWARTS
PRINCIPAL FRENCH HORN
(SAN FRANCISCO, CA)

Twelfth season in Carmel. Principal Horn, Berkeley and Marin Symphony Orchestras. Composer: *Concerto for Horn* (Berkeley Symphony, (1993); *Concerto for Country Fiddle (Orchestre Symphonique de Lyon), Nocturne in Blue for Horn and Strings; Tango for Contrabass and Orchestra* (Berkeley Symphony, 1995)

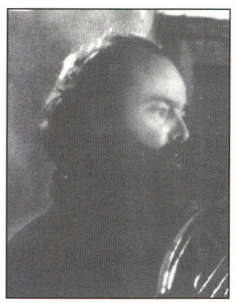
SANFORD SYLVAN
BARITONE SOLOIST (BOSTON, MA)

Manhattan School of Music; Tanglewood Institute. Extraordinarily wide range of opera and concert repertoire, from baroque works to major operatic world premieres (including John Adams' *Nixon in China* and *Death of Klinghoffer*). All major North American symphony orchestras. Opera: *Glyndebourne;* Houston Grand Opera; Edinburgh Festival; and others. Has earned two Grammy nominations. Distinguished Lieder soloist with longtime collaborator/recording partner David Breitman.



NEIL TATMAN
OBOE (SACRAMENTO, CA)

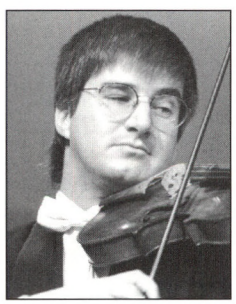
Indiana University. Principal oboe, Sacramento Symphony 1978-1996. Currently: faculty, Cal. State University, Sacramento.



LOREN TAYERLE
FRENCH HORN (LOS GATOS, CA)

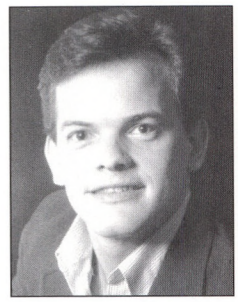
Principal Horn, S.F. Opera's Western Opera Theater. Assistant Principal, Marin Symphony. Freelance: S.F. Symphony and Ballet. Recently: conducted the S.F. Concerto Orchestra.

DIANE THOMAS
SOPRANO *(see Festival Staff page)*



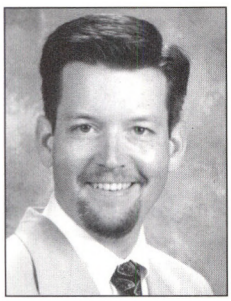
GEORGE THOMSON
PRINCIPAL VIOLA (OAKLAND, CA)

American Bach Soloists; Philharmonia Baroque Orchestra; founding member: San Francisco-based new music ensemble EARPLAY. Conductor: Berkeley Contemporary Chamber Players; Berkeley Contemporary Opera; EARPLAY; Composers Inc. Music Director: Prometheus Symphony, Oakland, CA.



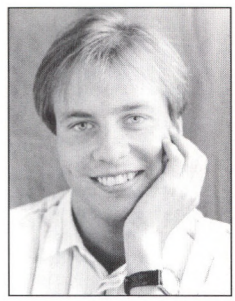
ALLEN TOWNSEND
TENOR (PHILADELPHIA, PA)

Dallas Bach Society; Philadelphia Singers; Voces Novae et Antiquae; Tri-Cities Opera (NY); Ithaca Opera (NY); Dallas Chamber Orchestra; Dallas Vocal Artists; the Texas Baroque Ensemble.



BRIAN E. VAUGHN
BASS (LOS ANGELES, CA)

Oberlin College Conservatory of Music. Ninth season in Carmel. Music Director, Brentwood School, Los Angeles. Director of Music Ministry of the Sherman Oaks United Methodist Church.



HENRIK WAHLGREN
PRINCIPAL OBOE
(LEIPZIG, GERMANY)

Royal Academy of Music, Stockholm; *Munich Höchschule für Musik*. Since 1994: solo English horn and Assistant Principal oboe, Leipzig Gewandhaus Orchestra. Formerly solo oboe, Staatskapelle Dresden. Soloist with: Leipzig String Quartet; Vienna Chamber Orchestra; Klangforum Wien.

ELIZABETH WALLFISCH
CONCERTMASTER
(LONDON, ENGLAND)

Royal Academy of Music. Winner of many prestigious int'l. competitions. Busy schedule of concerts, recordings and broadcasts as a concerto soloist, often directing from the violin, and as a recitalist with The Locatelli Trio which she founded in 1989. Regularly leads the Orchestra of the Age of Enlightenment in England. Discography: complete violin concertos of Bach and Haydn (Virgin Classics "Veritas" label). Releases: *Locatelli L'Arte' del Violino concertos*, Opus 3 (Hyperion), among others.

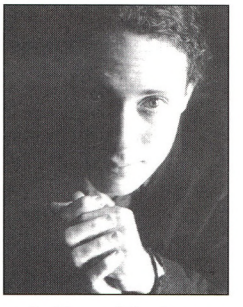
SEAN WATSON
(see Adams Master Class page)

ALLEN WHEAR
ASSOCIATE PRINCIPAL CELLO
(NEW YORK, NY)

N.E. Conservatory, Juilliard School. Currently: Principal Cellist, Mid-Atlantic Chamber Orchestra. Credits: Mozartean Players; Music Antigua Köln; Barros Classical Consort; Maggio Musicale, Florence.

SCOTT W. WHITAKER
TENOR (PETALUMA, CA)

Stanford University. Sixth season in Carmel. Soloist; Los Angeles Philharmonic; American Bach Soloists; Los Angeles Master Chorale; Roger Wagner Chorale; Gregg Smith Singers. Nakamichi Baroque Music Festival.

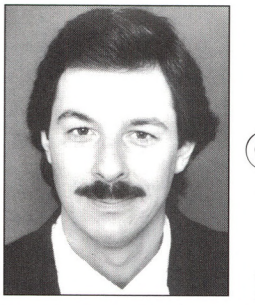


MATTHEW WHITE
COUNTERTENOR
(MONTREAL, QUEBEC)

McGill University. Studio de musique ancienne de Montreal. Four Nations Ensemble. Recent concert tour of Brazil. 1998 European tour (Monteverdi's *Orfeo*). 1996 Adams Fellow.

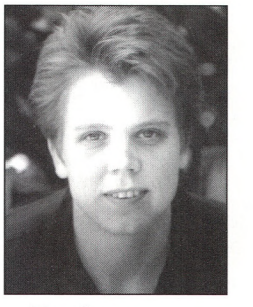
TWYLA WHITTAKER
SOPRANO (OAKLAND, CA)

Arizona State University. Active recitalist and concert soloist in the S.F. area. San Francisco Symphony. American Bach Soloists. 1996 Adams Fellow.



DONALD WILKINSON
BARITONE (BOSTON, MA)

Fifth season in Carmel. Pittsburgh, Jacksonville, and Boston Symphonies. Handel and Haydn Society (Boston), Philadelphia Bach Festival, Washington Bach Consort. Member: Emmanuel Music, since 1984 (Boston). 1993 Adams Fellow.



KRISTIN ZOERNIG
DOUBLE BASS (SAN FRANCISCO)

Norwegian State Academy of Music; Northwestern University. Freelance: American Bach Soloists; Philharmonia Baroque Orchestra; San Francisco Symphony and Ballet; Sacramento Symphony and Ballet; California Symphony.

ADRIANA ZOPPO
VIOLIN (VAN NUYS, CA)

University of Southern California; University of Michigan. Active in L.A. as orchestra, studio, chamber musician, and private teacher. Member and soloist: L.A. Baroque Orchestra and L.A. Baroque Players.

WEEK ONE

Saturday, July 19

2:00 pm Lecture, Carpenter Hall, Free
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Opening Night All Bach Concert, Sunset Theater
10:00 pm Post concert reception, Carmel Women's Club, $22

Sunday, July 20

1:00 pm Lecture, Carpenter Hall, Free
2:00 pm Tower Brass Music, Terrace, Free
2:30 pm Concert, *St. Matthew Passion*
5:30 pm Festive Opening Party, Carmel Plaza $35

Monday, July 21

10:00 am Open Rehearsal, Theater, Free
10:30 am Harpsichord Recital, All Saints Church
Noon 'til 2:00 pm Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Organ Recital, Carmel Mission Basilica
7:00 pm Lecture, Carpenter Hall, Free
8:00 pm Die schöne Müllerin, Sunset Theater

Tuesday, July 22

10:00 am Open rehearsal, Theater, Free
2:30 pm Chamber Music Recital, All Saints Church
3:45 pm Ice Cream Social, All Saints Church
4:00 pm Performance Panel, Carpenter Hall, Free
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Concert, Bach, Beethoven & Haydn, Theater

Wednesday, July 23

10:00 am Open Rehearsal, Carmel Mission, Free
10:30 am Lecture, Carpenter Hall, Free
2:30 pm Chamber Music Recital, All Saints Church
5:30 pm Organ Concert, Church in the Forest
4:30 pm wine & cheese reception preceding
5:30 pm Mission Dinner, $50
7:30 pm Brass Tower Music, Mission Courtyard, Free
8:00 pm Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, July 24

Noon 'til 2:00 pm Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Soprano, trumpet, organ Carmel Mission
8:00 pm Concert, Italian Violin Concertos, Theater

Friday, July 25

10:30 am Lecture, Carpenter Hall, Free
2:30 pm Chamber Music Recital, All Saints Church
6:00 pm Pre-Concert Dinner, Chapman Room, $45
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Brass Music, Terrace, Free
8:00 pm Concert, Bach, Strauss & Mozart, Theater

WEEK TWO

Saturday, July 26

11:00 am Recital, Theater
2:00 pm Lecture, Carpenter Hall, Free
6:00 pm Pre-Concert Dinner, Chapman Room, $45
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm All Bach Concert, Theater

Sunday, July 27

1:00 pm Lecture, Carpenter Hall, Free
2:00 pm Tower Brass Music, Terrace, Free
2:30 pm Concert, *St. Matthew Passion,* Theater

Monday, July 28

10:30 am Harpsichord Recital, All Saints Church
Noon 'til 2:00 pm Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Organ Recital, Carmel Mission Basilica
7:00 pm Lecture, Carpenter Hall, Free
8:00 pm Schubert Lieder Abend, Theater

Tuesday, July 29

10:30 am Performance Panel, Carpenter Hall, Free
2:30 pm Chamber Music Recital, All Saints Church
3:45 pm Ice Cream Social, All Saints Church
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Concert, Bach, Beethoven & Haydn, Theater

Wednesday, July 30

10:30 am Lecture, Carpenter Hall, Free
2:30 pm Chamber Music Recital, All Saints Church
5:30 pm Vocal Soloist Concert,Church in the Forest
4:30 pm wine & cheese reception preceding
5:30 pm Mission Dinner, $50
7:30 pm Brass Tower Music, Mission Courtyard, Free
8:00 pm Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Calendar of Events

CARMEL BACH FESTIVAL 1997 SEASON

Thursday, July 31

9:00 am BACH TO THE FUTURE, Alisal Community School Outreach
Noon 'til 2:00 pm Adams Vocal Master Class, Carmel Presbyterian Church, Free
12:30 pm Bach to the Future, Free Children's Concert, featuring S.F. Boys Chorus, Sunset Theater
2:30 pm Soprano, trumpet & organ, Carmel Mission
7:30 pm BACH'S TOPS, Hartnell College, Salinas, Free
8:00 pm Concert, Italian Violin Concertos, Theater

Friday, August 1

10:30 am Lecture,Carpenter Hall, Free
2:30 pm Chamber Music Recital, All Saints Church
6:00 pm Pre-Concert Dinner, Chapman Room, $45
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Concert, Bach, Strauss & Mozart, Theater

WEEK THREE

Saturday, August 2

11:00 am Recital, Theater
2:00 pm Lecture, Carpenter Hall, Free
6:00 pm Pre-Concert Dinner, Chapman Room, $45
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm All Bach Concert, Theater

Sunday, August 3

1:00 pm Lecture, Carpenter Hall, Free
2:00 pm Tower Brass Music, Terrace, Free
2:30 pm Concert, *St. Matthew Passion*, Theater

Monday, August 4

10:30 am Harpsichord Recital, All Saints Church
Noon 'til 2:00 pm Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Organ Recital, Carmel Mission Basilica
7:00 pm Lecture, Carpenter Hall, Free
8:00 pm *Winterreise*, Theater
10:30 pm Candlelight Solo Violin Recital, Theater $20

Tuesday, August 5

10:30 am Performance Panel, Carpenter Hall, Free
2:30 pm Chamber Music Recital, All Saints Church
3:45 pm Ice Cream Social, All Saints Church
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Concert, Bach, Beethoven & Haydn, Theater

Wednesday,August 6

10:30 am Lecture, Carpenter Hall, Free
2:30 pm Chamber Music Recital, All Saints Church
5:30 pm Twilight Chamber Music, Church in the Forest
4:30 wine & cheese reception preceding
5:30 pm Mission Dinner, $50
7:30 pm Tower Music, Mission Courtyard, Free
8:00 pm Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, August 7

9:00 am BACH TO THE FUTURE, School Outreach Ord Terrace, Seaside
Noon 'til 2:00 pm Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Soprano, trumpet & organ, Carmel Mission
7:30 pm BACH'S TOPS, Oldemeyer Center, Seaside, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Concert, Italian Violin Concertos, Theater

Friday, August 8

10:30 am Lecture, Carpenter Hall, Free
2:30 pm Recital, All Saints Church
6:00 pm Pre-Concert Dinner, Chapman Room, $45
7:00 pm Pre-Concert Talk, Carpenter Hall, Free
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Concert, Bach, Strauss & Mozart, Theater

FINAL WEEKEND

Saturday, August 9

11:00 am Recital, Theater
2:30 pm Adams Vocal Master Class Showcase, Theater
7:30 pm Tower Brass Music, Terrace, Free
8:00 pm Concert, "Best of the Fest," Theater
10:00 pm Grand Finale Reception, Carmel Women's Club, $17

Sunday, August 10

2:30 pm Mission Tower Music
3:00 pm Special Mission Concert Matinee, Carmel Mission
Listening from the courtyard will not be possible this time.

Acknowledgments

The Carmel Bach Festival is deeply grateful to the following individuals and organizations for their kind generosity and support:

Virginia Best Adams
Jeanne and Michael Adams
Tony Agpoon
All Saints Church
Dr. and Mrs. Basil Allaire
Allegro Pizza
Eleanor Avila
Baskin Robbins
Melanie Beene
Ann Best
Bird of Paradise Catering
Art Black
Dr. Robert Black
Larry Blood
Fred Terman and Nan Borreson
Bow Tie Billiards, Brian Steen
Demi Martin Briscoe, First National Bank
Tina Britton
Bully III
Mr. and Mrs. William A. Burkett
Carmel Business Association
Carmel Cultural Commission
Carmel Fire Department
Carmel Mission Basilica
Carmel Music Society
Carmel Planning Commission
The Carmel Plaza and Diana Tiernan, Mgr.
Carmel Presbyterian Church, Susie Ladra
Carmel Valley Racquet and Health Club
Carmel Women's Club
Carmel Youth Center
Casanova Restaurant
John Castello
CellularOne
Chalone Wine Group
Church in the Forest
Church of the Wayfarer
The City of Carmel
The City Council
David Cloutier
Jed Coffin
Bill Cooke, Cooke & Such
ColorAd Printers, Ticket Brochures
Charles and Nancy Costanza
Carl Christensen
Perry Cross
Ira Deyhimy
Joan De Visser
Digital Display
Do Re Mi
Brian Donoghue
Nancy and Bill Doolittle
Bob and Cary Doyle
Roger Emmanuels
The Friends of Sunset Foundation
Flowers, Inc.
George Garibay
Nancy Glaze
Arthur Grater & Mary Wiltse
Hahn Estates
Fr. Carl Hansen
James Hunter
Highlands Inn
Donna Igleheart
Tanya Inman, Inman Design Works
Judy Ivey
Steve Jacobs
Jon and Sandra Kasky
Bob and Deidi Kramer
KBOQ
KDFC
KUSP-FM
Todd Lueders
Carmel Martin
Kay Mathis
Dr. William McAfee
Sheri McCullough
Richard Menn
Greta Miller of Pacific Agenda
The Monterey County Symphony
MontereyNet
Monterey Wine Country Associates
Msgr. D. Declan Murphy
Andre Nizet
Pacific Agenda
Janie Parker
Elizabeth Pasquinelli
Peninsula Laser Print
Alizette Ryle
Rob Reinkens of Flowers Ltd.
Robert Louis Stevenson School
Scherfenberg Paskov & Associates
Alyson Schoeny
Seaside Cultural Enrichment Council
Select Ticketing Systems
Sentry Alarms
Jerry Sherk
Ron Shwedel
Pat and Jay Sinclair
William Stahl
John Stevens, PC People
The Type Source, Roger and Cindy Rybkowski
Joe Truskot
Ventana Vineyards
Mary Wells
Wermuth Storage Co.
Western Stage, Harvey Landa
The Honorable Ken White
Elizabeth Williams

Carmel Bach Festival 1997

60th Season Program

Saturday Concert · Opening Night

JULY 19, 26 AND AUGUST 2, 8:00 PM, SUNSET CENTER THEATER

Festival Chorale and Orchestra
Bruno Weil, *conductor*

I. Magnificat in D Major, BWV 243 — **Johann Sebastian Bach**
1685 - 1750

Chorus: *Magnificat*
Aria (Soprano II): *Et exultavit spiritus meus*
Aria (Soprano I): *Quia respexit humilitatem*
Chorus: *Omnes generationes*
Aria (Bass): *Quia fecit mihi magna*
Duet (Alto, Tenor): *Et misericordia*
Chorus: *Fecit potentiam*
Aria (Tenor): *Deposuit potentes*
Aria (Alto): *Esurientes implevit bonis*
Terzett (Soprano I, II, Alto): *Suscepit Israel*
Chorus: *Sicut locutus est ad patres nostros*
Chorus: *Gloria Patri*

Rosa Lamoreaux, *soprano;* Catherine Robbin, *mezzo-soprano*
Jörg Hering, *tenor;* Christòpheren Nomura, *baritone*

II. Brandenburg Concerto No. 6 in B Major, BWV 1051 — **J.S. Bach**

(Allegro)
Adagio, ma non tanto
Allegro

George Thomson, Jennie Hansen, *violas*
John Dornenburg, Amy Brodo, *viola de gamba*
Douglas McNames, *cello;* J. Warren Long, *bass*

Intermission

III. Cantata BWV 201, *Geschwinde, geschwinde, ihr wirbelnden Winde* — **J.S. Bach**
***Dramma per musia.* (The Contest between Phoebus and Pan)**

Chorus: *Geschwinde, geschwinde, ihr wirbelnden Winde*
Recitative (Phoebus, Pan, Momus): *Und du bist doch so unverschämt und frei*
Aria (Momus): *Patron, das macht der Wind*
Recitative (Mercurius, Phoebus, Pan): *Was braucht ihr euch zu zanken?*
Aria (Phoebus): *Mit verlangen.*
Recitative (Momus, Pan): *Pan, rücke deine kehle.*
Aria (Pan): *Tanze, zu Sprunge, so wakkelt das Herz*
Recitative (Mercurius, Tmolus): *Nunmehro Richter her!*
Aria (Tmolus): *Phoebus, deine Melodei*
Recitative (Pan, Mydas): *Komm, Mydas, sage du nun an, was ich getan*
Aria (Mydas): *Pan ist Meister, laßt ihn gehn*
Recitative (Momus, Mercurius, Tmolus, Phoebus, Mydas, Pan): *Wie Mydas...*
Aria (Mercurius): *Aufgeblas'ne Hitze, aber wenig Grütze*
Recitative (Momus): *Du guter Mydas, geh' nun hin*
Chorus: *Labt das Herz, ihr holden Saiten*

Momus: Rosa Lamoreaux; Mercurius: Catherine Robbin
Tmolus: David Gordon; Mydas: Jörg Hering
Phoebus: Sanford Sylvan; Pan: Christòpheren Nomura

This concert is generously sponsored by Carmel Plaza

Supertitles translated and produced by Jerry Sherk
This concert will be delay broadcast on KUSP-FM 88.9 Sunday, July 27 at 9 a.m.

CARMEL PLAZA

I. Magnificat

The recent researches of Robert Cammerota have shown that Bach performed a concerted setting of the *Magnificat* at Vespers at least sixteen times a year. Indeed, surviving manuscripts suggest that he compiled a significant repertory of *Magnificat* settings by several composers to fulfill this purpose; his own Latin *Magnificat* is merely the most substantial of these.

Bach's *Magnificat* exists in two basic forms. The first in E-flat was performed in Leipzig at Christmas Day Vespers in 1723. The Christmas connection is established by the fact that this version includes four Christmas interpolations performed at specific points within the sequence of movements. However, given that the interpolations are appended at the end of the manuscript, it is possible that the *Magnificat* was performed on an earlier occasion without them, perhaps at Vespers on the First Sunday of Advent in 1723.

Some ten years later, probably in 1733 while he was also working on the Missa (the *Kyrie* and *Gloria* of the *Mass in B minor*), Bach produced a new version of the *Magnificat*, now transposed down a half-step to D major. Given the similarity in tonality, the Latin text, and the rare five-part scoring, it may be that Bach saw it as a companion-piece for the incipient *Mass in B minor*. Most likely he performed it at the end of the period of national mourning for the Elector of Saxony, Friedrich August I. The new Elector, August II, visited in early July 1733, so this is the probable occasion for the new version. In the process of transposition Bach made a number of revisions and adjustments: for example, the more "modern" transverse flutes replace recorders, the two oboes replace the trumpet for the *Tonus peregrinus* melody of the "*Suscepit Israel*" (this is a traditional melody for the Lutheran *Magnificat*), and the four Christmas interpolations are omitted. The changes of key and instrumentation necessitated some melodic refinements, and Bach also took the opportunity to sharpen some of the rhythms and render some of the harmonies less pungent.

Despite the refinements to the harmony, the D Major *Magnificat* remains one of Bach's most vivid choral works, containing such dramatic devices as the chilling harmonic depiction of the word "imagination" ("mente") in the line "he hath scattered the proud in the imagination of their hearts." It is also remarkably compact with a rapid alternation of choruses and arias. The text painting is reminiscent of Bach's very early cantatas, given the absence of the somewhat frozen *da capo* form and the projection of startling changes of affect: e.g. the dramatic interjection "*Omnes generationes*" at the end of the "*Quia respexit*." The return of the opening music for the "*Sicut erat in principio*" ("As it was in the beginning") suggests that Bach was aware of a familiar pun in seventeenth-century vesper settings

II. Brandenburg Concerto No. 6

While it is well known that Bach presented his beautiful calligraphic manuscript of the Brandenburg Concertos to the Margrave of Brandenburg in 1721, it is likely that these represent only a selection of the best pieces which Bach had already composed for his own court at Cöthen. Many scholars have speculated as to the origins and age of each concerto: there is a case for dating the sixth concerto to the earliest stage of the composition since it seems to be a "group concerto" employing supposedly archaic instruments, the two violas da gamba. Nevertheless Bach may purposely have been mixing "ancient" and "modern" elements to create a work that was as unique in its form as in its musical ideas.The parts for viola da gamba may have been designed with Bach's employer, Prince Leopold I of Anhalt-Cöthen in mind; he was, after all, an enthusistic amateur of the instrument and the parts are surprisingly simple. This would also suggest a relatively recent composition.

The opening movement employs the ritornello form of the contemporary Vivaldi concerto and it contains several textural contrasts which give the illusion of solo-tutti forces. The ritornello technique here is one of Bach's most ingenious: virtually everything counts as ritornello (recurring thematic material), since so much is reused during the course of the movement. Another interesting device is the canonic writing for violas at the outset, something which provides an extremely dramatic atmosphere that infects the entire movement.

The second movement is essentially a sonata trio, an example of the close relation between concerto and sonata genres. Such generic ambiguity is enhanced when a concerto such as this employs single instruments: the concerto becomes more intimate without losing its "public" perspective. While the da capo form of the final movement originated in the aria genre and the gigue-like idiom came from dance, the elaborated repetitions of the opening phrases recall some of the oldest instrumental idioms in which players traditionally improvised embellishments over a given melody. But here again Bach mixes the conventions: the violas da gamba, traditionally associated with the performance of divisions, have comparatively simple parts, while the most virtuosic writing is assigned to those most shy of stringed instruments, the violas.

III. Cantata 201

This secular cantata dates from around 1729 and thus probably relates to Bach's new appointment as director of the Leipzig Collegium Musicum that year. It is the closest thing we have to an aesthetic statement about music from Bach, although most of his known disputes (such as with the headmaster of the Thomasschule and with the critic J.A. Scheibe) occur during the next decade. Nevertheless, it shows that Bach was very much concerned with issues surrounding music: on the one hand the older concept of music as an art meriting the utmost artistic refinement and perfection, and the newer one, characteristic of the early German Enlightenment, that cultivates art that is as "natural" and simple as possible. That Bach aligned himself with the former concept is patently evident throughout this cantata; furthermore, he reused Pan's simple aria *"Zu Tanze, zu Sprunge"* later in his "Peasant Cantata" to depict a peasant searching for an appropriate musical style.

Picander's text is based on Ovid's *Metamorphoses*, Book 11. The opening chorus is a wonderful example of Bach's "wind music" – natural events thus reflecting the human conflict – characterized by rushing figures which usually revolve around one or two pitches; the reference to Echo in the central section is suitably rendered by the instruments interlocking with the voices. The drama proper begins with the opening recitative where Phoebus and Pan quarrel over the relative merits of their singing; Momus (soprano) enters and sings a sardonic aria to Pan *"Patron, das macht der Wind."* It is Mercurius (alto) who invites each singer to choose a judge to establish once and for all who is the better singer: Phoebus selects Tmolus and Pan chooses Midas (both tenors).

Bach composes some of his most ravishing music for Phoebus' aria *"Mit Verlangen,"* music that is as graceful as it is complex and requiring the utmost skill in performance. B minor is clearly a choice key for Bach's flute music (as in the second orchestral suite) and the opening gesture recalls pieces that were obviously among Bach's favorites: e.g. the opening of the cantata *"Ich habe genug"* and the aria, *"Erbarme dich"* from the *Matthew Passion*. Pan's aria *"Zum Tanze, zum Sprunge"* represents the closest Bach could bear to writing bad music, with its banal alternations of thirds and hackneyed sighs. This aria also has the dubious distinction of being Bach's most vulgar joke, caused by the repetitions of "ack" in the word "wackelt;" non-German speakers are fortunate in being spared the new meaning, although they should note that it is probably not entirely unconnected with Momus's reference to Pan's "wind" in the first aria.

The judges sing arias that reflect the instrumentation of the singers they support (i.e. oboe d'amore for Tmolus, Phoebus' choice, and unison violins for Midas, Pan's choice). Bach and Picander make the point that judges need to be informed and qualified; the falseness of Midas's judgment (in favor of Pan) is shown by the donkey's ears he acquires, amply depicted by the downward leaps in the violins at the word *"Ohren"* (ears). After an aria for Mercurius (included more for musical completeness than dramatic relevance), Momus draws the final moral about the necessary competence of judges and exhorts Phoebus to take up his lyre again (which is effected by the final chorus).

– John Butt

Matthäus-Passion, BWV 244
The Passion According to St. Matthew
Johann Sebastian Bach
1685 - 1750

Sung in German with English Supertitles

Dramatis Personae

Evangelist	David Gordon
Jesus	Christòpheren Nomura
Peter	Burr Cochran Phillips
Judas	David Newman
Witnesses (Testis)	Matthew White, Allen Townsend
High Priest (Pontifex)	Sean Watson
Priests	Gerald Gray, Robert Lewis
Pilate	Donald Wilkinson
Pilate's Wife	Samela Beasom
First Maid	Twyla Whitaker
Second Maid	Gillian Hoffman

Rosa Lamoreaux, *soprano;* Catherine Robbin, *mezzo-soprano*
Jörg Hering, *tenor;* Sanford Sylvan, *baritone*

Elizabeth Wallfisch, Cynthia Roberts, *violins*
John Dornenburg, *viola da gamba*
Douglas McNames, *cello continuo*
Robin Carlson, *flute*
Henrik Wahlgren, *oboe and oboe d'amore*
Neil Tatman, Valerie DiCarlo, Denis Harper, *oboe, oboe d'amore, English horn*
John Butt, Daniel Lockert, *organs*
J. Warren Long, *bass*

There will be an intermission of 30 minutes between Part I and Part II

San Francisco Boys Chorus, Ian Robertson, *conductor*
Appearance made possible by generous grants from
Macy's West and The Stanley Langendorf Foundation

Mr. Gordon's appearance is underwritten by the Virginia Best Adams Endowment Fund.

Supertitles produced by Jerry Sherk, San Francisco Opera

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 3 at 9 a.m.

I. *Matthäus-Passion, BWV 244*

The tradition of singing one of the four Gospel Passion narratives (i.e. the story of Christ's trial, crucifixion and burial) on Good Friday and Palm Sunday stretches back to the beginnings of the formalized Christian liturgy. Like the other Gospel readings, it was originally chanted by a single deacon but, in the course of time, he began to alter his tessitura and style according to his role as the Evangelist, Jesus or the other characters and crowd. These three roles were eventually taken over by separate singers together with a choir to recite the crowd scenes. It was basically this format that the Lutheran Reformers inherited in the sixteenth century and early Lutheran settings, such as Johann Walter's, were still chanted within the Eucharistic celebrations on Good Friday and Palm Sunday in Bach's era.

Toward the end of the seventeenth century several more elaborate versions of the Passion were developed, involving independent instrumental parts, introducing free poetry around the biblical narrative (Oratorio Passions) or presenting entirely free elaborations of the Passion story (Passion Oratorios). Most of these genres incorporated the most up-to-date musical forms and devices from Italian opera. However, the Oratorio Passion did not arrive in Leipzig until 1717 (at the modish Neue-Kirche), and the Cantorate of the Thomasschule, under the ageing Johann Kuhnau, performed its first Oratorio Passion in 1721, shortly before Bach himself came to Leipzig (1723). Thus one of the greatest ironies about Bach's Passions is that their original audiences were far less familiar with the genre than we are; moreover – as is the case with all Bach's most celebrated music – we have heard it many more times than did the original performers or even Bach himself.

Bach's Passions were performed during the afternoon Vesper service on Good Friday, their two parts replacing the cantata and *Magnificat* which were sung on either side of the sermon. With a hymn opening and closing the liturgy, the entire service was thus symmetrical, with its axis falling on the sermon. Like Bach's cantatas, the Passions adopt something of the sermon's function, since the free poetry of the arias, ariosos and framing choruses provide both a commentary and an emotional interpretation of the biblical text.

Moreover, the symmetrical structure of the liturgy finds its analogue in Bach's musical pacing of the Passion. This is most evident when Bach wishes to highlight the importance or irony of a particular event or concept. For instance, the point at which Peter swears that he will not deny Christ is surrounded by two verses of the "Passion Chorale," the second (*"Ich will hier bei dir stehen"*) a semitone below the first (*"Erkenne mich, mein Hüter"*). This therefore functions as a musical metaphor of descent or depression, alluding to the frailty of human promises. The aria *"Aus Liebe will mein Heiland sterben"* is perhaps the most important of all since it underlines the central theme of the Matthew Passion – that Christ died for the love of humankind – and this is the focal point falling between two matching choruses *"Laß ihn Kreuzigen."* These – depicting the crowd's desire to crucify Christ – provide a vivid antithesis to Christ's love but, given the fact that the second chorus (coming directly after *"Aus Liebe"*) is a tone higher, there is a sense that Christ's supreme act of love has changed things in an "upward," positive direction.

It is not difficult to understand some of the complaints that members of the congregation voiced in Bach's time; the Passions do, after all, borrow liberally from secular conventions such as dance and, in particular, opera. However, the *Matthew Passion* also draws heavily from the long traditions of spiritual meditation by which the story is interspersed with the regular breaks (fifteen in all) provided by the paired ariosos and arias. These force the implied listener into personal contemplation; the chorales moreover engender the sense of a community response to the biblical events. The whole thus has something of the character of a Lutheran Stations of the Cross. The free text follows Luther's own meditations on the Passion which require the believer first to acknowledge his own guilt and show remorse, then to recognize that Christ has suffered on our behalf and, finally, to experience reconciliation with Christ and to imitate his example (most movingly captured in the final aria *"Mache dich"*).

Particularly subtle in the construction of the free poetry (by the Leipzig poet, Picander) and Bach's musical setting is the emphasis on dialogue form – necessitating the performing format of double chorus and orchestra. This rhetorical device allows for contrasting or even opposing points of view to be presented simultaneously (e.g. *"So ist mein Jesus nun gefangen"/"Laßt ihn, haltet, bindet nicht!"*), complementary points (*"Ach, nun ist mein Jesu hin"/"Wo ist denn dein Freund hingegangen"*) or a dialogue between a single speaker and a group (*"Ich will bei meinem Jesu wachen"/"So schlafen unsre Sünden ein"*). All of these devices serve to personify the various "voices" within a single listener, acting out one's reactions and conflicts.

The most impressive of the dialogue numbers is the opening chorus, appropriately entitled *"Exordium"* (the traditional opening section of an oration). This is a dialogue between Christian believers and the Old Testament figures, "the Daughters of Zion" (from the Song of Songs). The theme of love in the Song of Songs is recast in a Christian context with Christ as the loving bridegroom and the church as his bride. A third element is introduced with the German chorale on the *Agnus Dei*, *"O Lamm Gottes, unschuldig,"* sung by ripieno sopranos. This would have had particular significance for members of Bach's congregation since they would have heard this hymn at the conclusion of the morning Eucharistic liturgy. Christ is thus portrayed as an innocent sacrificial lamb, an image which points toward the Apocalypse when Christ as a lamb rules the new Jerusalem, a bridegroom to the community of all believers. In Bach's time this melody would have sounded out loudly from the second organ at the east of the church, a graphic depiction of the direction of Christ's throne in the new Jerusalem. In all, then, this chorus sets up three temporal levels, the ancient Daughters of Zion in dialogue with the Christians of the New Testament, both pointing forward to the future union with the Lamb, achieved through his ultimate love (of which we are about to hear). We may also note that the chorale is the only element of the chorus in the major mode, a vision of the celestial city which, at this time, is still subservient to the earthly tonic of E Minor.

The analogy between the Bach/Picander *Matthew Passion* and a sermon is thus not to be taken lightly. Moreover, for about half the aria texts Picander drew from a series of passion sermons by the theologian Heinrich Müller (published in 1681). Given that Bach himself possessed these, he may have instigated the borrowing. This not only shows that both were thinking along the lines of sermon composition but also that the sermon was an important poetic genre of the time, as much artistic elaboration as stern preaching. An understanding of the rhetoric of the Lutheran sermon as both persuasive and cunningly ornamental sheds a significant light on the role of music in the liturgy of Bach's era.

With its unfolding levels of symbolism, theological interpretation and – most striking of all – psychological insight, the *Matthew Passion* is perhaps the most challenging and ambitious Christian artwork. It is thus not entirely surprising that Bach seems to have spend considerable time and care in preparing the work. He probably began writing it in 1725 but did not finish or perfect it in time for the Good Friday performance; the earlier *John Passion* was performed on this occasion, only a year after its premiere and containing a substitute chorale fantasia (*"O Mensch, bewein"*) that eventually became part of the *Matthew Passion*. Bach did not present the latter work until 1727 and refined it again during the 1730s. During the last few years of his life he went to great trouble to repair the autograph score, sewing in new patches of paper that are designed to be barely perceptible to the casual reader. This could hardly have been necessitated by the performing demands of the time and points to the special status Bach seems to have afforded the work, a status that was not a general conceptual possibility until the early nineteenth century. It is not surprising that the work became an immediate "masterwork" at the time of its revival by Mendelssohn in 1829; this was precisely the period when such a concept was developed.

Bach shared something of the encyclopaedic urge of his age, and, in the *Matthew Passion* compiled virtually every possible musical form available for an oratorio: recitatives (accompanied and secco), arioso, aria (several types which include dance and concerto

elements), chorales, chorale settings, choruses and motets. Together with two elements unusual in Bach works – the doubled forces and the string "halo" for Christ's utterances – these elements render it far more ambitious than any opera of the age and something which works on rather more levels than the more brutally effective *John Passion*.

Bach obviously saw all excellent earthly things as capable of serving the highest purpose; it is precisely this religious conception of music and of the world as a whole which lies at the heart of most disputes concerning church music. To some – then as now – nothing does religion a finer service than Bach's music; to others, sumptious music undermines a transcendent view of the Godly and spiritual, which are to be kept somewhat apart from the world. While it is obvious that our contemporary "horizon" is very different from that of Bach's time and, consequently, many meanings and implications in the work are lost, we have gained many more dimensions and modes of appreciation. Bach spun a dialogue between Old and New Testaments, between both these elements and the Lutheran tradition (especially with the traditional chorales) and between all these and the believer of his own time (all together pointing toward the Apocalypse); to these we can add a rich history of reception (with both its insights and mystifications) and our own particular standpoint, within or without the Christian tradition.

– John Butt

Monday Concert No. 1

JULY 21 ONLY, 8:00 PM, SUNSET CENTER THEATER

Sanford Sylvan, *baritone*
David Breitman, *piano*

Franz Schubert
1797 - 1828

I. ***Drei Klavierstücke,*** D. 946 (1828)
No. 1 in E-flat Minor
No. 2 in E-flat Minor
No. 3 in C Major

Intermission

II. ***Die schöne Müllerin,*** D. 795 (1823)
Das Wandern
Wohin
Halt!
Danksagung an den Bach
Am Feierabend
Der Neugierige
Ungeduld
Morgengruss
Des Müllers Blumen
Tränenregen
Mein!
Pause
Mit dem grünen Lautenbande
Der Jäger
Eifersucht und Stolz
Die liebe Farbe
Die böse Farbe
Trockne Blumen
Der Müller und der Bach
Des Baches Wiegenlied

Sanford Sylvan and David Breitman appear by arrangement with
The Aaron Concerts Artists, a division of Trawick Artist Management, Inc., New York.

The Piano used in tonight's performance is a replica of an 1824 instrument by the Viennese builder
Conrad Graf, now in the Finchcock's Collection (Kent, England).
It was built for Mr. Breitman in 1995 by Rodney J. Regier of Freeport, Maine.

I. Drei Klavierstücke

The *Drei Klavierstücke* were composed in May 1828 during Schubert's final agonizing but prolific year. Wracked by the syphilis from which he had been suffering since 1822 and beset by near-poverty, the composer managed nonetheless to pour out some of his most supreme achievements, among them the *F Minor Fantasy* and *A Minor Sonata*, both for piano duo, the last three piano sonatas, and the great *C Major String Quintet*.

Schubert's publisher had voiced repeated entreaties for piano works on a more manageable scale. The request resulted in eight impromptus in 1827 and these three piano pieces the following year.

The first and third pieces are couched in straightforward ABA form. Their outer sections, respectively impetuous and playful, each frame a more tranquil interlude. The second piece, however, unfolds on a broader scale, incorporating a second "Trio" to yield an ABACA structure. Interestingly, the haunting refrain that closes each of the "A" sections links the piece to the chronological period of *Die schöne Müllerin* five years earlier: it is a loose appropriation of choral music from Act III of Schubert's opera *Fierabras*, which he completed in October of 1823 just before beginning work on the song cycle.

II. *Die schöne Müllerin*

It takes little to incite knowledgeable music-lovers to extol the remarkable virtues of Schubert's songs. Among the legions singing their praises, Arthur Hutchings has waxed eloquent about their "perfect union of poetry, instrument, and personality," while the more academically-oriented Lawrence Kramer has praised the unique "tension between tradition and innovation, structure and texture, musical form and musical language" they possess. Perhaps nowhere in Schubert's oeuvre, however, are the qualities that gave rise to the new form known as the "art song" laid before us with such clarity and simplicity as in his cycle *Die schöne Müllerin*. What proves so fascinating here – and so utterly unprecedented – is the representation in purely musical terms of the tremendous psychological journey that the central character undergoes, literally from spiritual birth to physical and spiritual death. With subtle yet deliberate strokes the composer has painted nothing less than the life of a soul, related not in emotional terms that defy complete verbal expression, but rather in purely musical terms. In this lies the true measure of Schubert's genius.

Schubert composed the work to twenty of Wilheim Müller's twenty-three peoms in the cycle by the same name, *(Seventy-Seven Poems from the Papers of a Traveling Horn Player)*. They tell the story of a youth, his heart full of romantic yearning for true love, who comes upon a mill as he follows a brook in the course of his travels. Asking for and receiving work as an apprentice, he falls in love with the miller's daughter and briefly wins her affections. But the fickle maiden then yields her heart to a lusty hunter. Desolate and inconsolable in his loss, the miller lad drowns himself in the brook, which he has come to know as his only friend.

As the popular story goes, Schubert came upon the texts of the Müller poems in the autumn of 1823 at the house of the private secretary to one Count Seczenyi, spirited away the little book so that he could begin heated composition of the miller songs, and returned it the next day to its surprised owner with a few of the songs already completed. This tale has been proved by Walther Dürr to be apocryphal. But whatever the circumstances of Schubert's first encounter with the poems, it is certain that he was immediately captivated by their simple, sincere sentiments and touching images.

Composition of the cycle occupied Schubert during October and November of 1823. Apparently it did not find immediate success upon publication in 1824: "So…your miller songs have brought no great acclaim?" wrote his friend Franz von Schober late that year. But not long thereafter the work received Beethoven's hearty approbation. Studying the songs on his sickbed in 1826, he is reported to have said repeatedly to Anton Schindler that "truly this Schubert has the divine fire" and "had I come across this poem, I would have set it."

The agents of musical coherence that drive this cycle are not motivic, thematic, or even tonal.

Rather, they take the form of two ideas; that of traveling and that of human speech, as Arnold Feil has noted in a recent study.

The element of travel is expressed in the piano as a steady, reassuring presence wherein the brook flows serenely, babbles happily, or rushes violently. But it is the unfolding element of speech that provides a gauge of this soul's progress. Where voice and piano establish and maintain regular melodic and metrical patterns, we are presented with a detached portrait, as a leaf from a picture book. But where the music boldly defies expectation – in particular, where the vocal line erupts in the willful, passionate manner of verbal discourse – we are confronted with the vivid reality of human feeling.

The musical means Schubert employs to take the listener from objective perception to subjective reality are dazzling in their variety and inventiveness. In the piano's continous 16th-note figurations, the fourth song, *Danksagung an den Bach*, extends the idea of travel from the first and second songs, but here, for the first time, it is joined with a human utterance.

The youth's desire to impress the lovely miller maiden erupts earnestly in *Am Feierabend*, driven by the vigorous turning of the mill wheels, softly at first but ultimately with explosive force. Having represented the lad's voice in the previous song, Schubert introduces those of two others here – the miller himself and his daughter – rendered in the manner of recitative, with simple choral accompaniment. The placement on the downbeat of the maiden's utterance intensifies its poignant effect, and hints at the pain her actions are to bring about. The persona of the miller lad is further developed in the eighth song, *Morgengruß*. Its restrained melodies are launched by sixths, but to contrasting effect: by altering the rhythmic placement of the interval, the amiable greeting at the outset is transformed into an expression of delicate hurt in the concluding line of each stanza, accompanied by a yearning echo in the piano.

In its recourse to the propulsive motion of *Das Wandern, Mein!* signifies the cycle's midpoint as the lad sings joyously of the conquest that is at long last his. In place of the abstractions of the first song, though, this one is rife in first-person imperatives and rhapsodic extensions, thus giving us the tangible impression of a human being. But *Pause* finds the apprentice at a loss for song. Perplexed, he can emit only broken phrases which, more often than not, find themselves in direct opposition to the gentle strumming of the lute as represented in the piano.

The cycle lurches forward ominously when the hunter emerges on the scene. In its battering relentlessness, *Der Jäger* exudes jealousy in every bar, which mounts as the vocal tessitura rises in each successive section until the feeling culminates in a defiant shout. The anger is personally assumed by the lad in *Eifersucht und Stolz*. Here there is virtually no melodic regularity, all is impassioned verbal outpouring.

The work's turning point is contained in the magnificent funeral march concluding *Trockne Blumen*, the apotheosis of the miller lad's anguished longing. His soaring vision – fields erupting in bloom to greet the new spring as the maiden passes by his grave – is only an illusion, and ultimately crumbles. In *Der Müller und der Bach* the lad's connection with the brook is re-established. As the uncertain melody and rhythm tell us, his energy is spent and he seeks only peace beneath the cool waters. By far the longest song in the cycle, *Des Baches Wiegenlied* gently welcomes home the weary wanderer. The line *Wandrer, du müder, du bist zu Haus* in the first stanza is given as a direct, intimate address, the only phrase not repeated in the song. And in fact it sums up the intent of the entire cycle, which comes to rest in the afterglow of an ever-expressive rising sixth in the voice linking the vastness of the heavens to the brook's infinite depths.

– Nancy Raabe

Monday Concert No. 2

JULY 28 ONLY, 8:00 PM, SUNSET CENTER THEATER

Sanford Sylvan, *baritone*
David Breitman, *piano*

An Evening of Schubert Songs

Franz Schubert
1797 - 1828

Wandrers Nachtlied I	poems by **Johann Wolfgang von Goethe**
Der Fischer	*1749 - 1832*
Ganymed	
Prometheus	
Aus "Heliopolis" I	**Johann Mayrhofer**
Orest auf Tauris	*1787 - 1836*
Der entsühnte Orest	
Aus "Heliopolis" II	
Auf dem Wasser zu singen	**Friedrich Leopold, Graf zu Stolberg-Stolberg**
	1750 - 1819
Wehmut	**Matthäus von Collin**
	1779 - 1824
Der Zwerg	**Matthäus von Collin**
Die Murter Erde	**Friedrich Leopold, Graf zu Stolberg-Stolberg**

· *Intermission*

Der Winterabend	**Karl Gonfried von Leitner**
Des Fischers Liebesglück	*1800 - 1890*
from Schwanengesang	**Ludwig Rellstab**
Liebesbotschat	*1799 - 1860*
Kriegers Ahnung	
Frühlingssehnsucht	
Ständchen	
Aufenthalt	
In der Ferne	
Abschied	

Sanford Sylvan and David Breitman appear by arrangement with Aaron Concert Artists, a division of Trawick Artist Management, New York.

The piano used in tonight's performance is a replica of an 1824 instrument by the Viennese builder Conrad Graf, now in the Finchcocks Collection (Kent, England). It was built for Mr. Breitman in 1995 by Rodney J. Regier of Freeport, Maine.

Selected Schubert Songs

From Schubert's vast repertory of 600-plus songs, tonight's performers have chosen works which represent the highest, most noble conceptions in this composer's art in honor of the bicentennial of his birth. It is only fitting that the program should begin with four songs to texts by Johann Wolfgang von Goethe (1749-1832), whose poetry encompasses a multiplicity of moods, forms, and genres, culminating in symbolism which unites all of his earlier Romantic and Classical tendencies. The very age to which Schubert belongs is called the *Goethezeit* (The Age of Goethe), and Schubert set more of his poems (seventy-four in all) to music than anyone else. These four songs span the gamut from the smallest, most intimate of prayers for peace in *Wandrers Nachtlied I* (Wanderer's Night Song I, composed in 1815) to the ballad-tale *Der Fischer* (The Fisherman, also composed in 1815) to two of the most complex, profound retellings of mythology in all of Schubert's works: the ecstatic-erotic love-hymn *Ganymed* (Ganymede, a beautiful youth with whom Zeus fell in love and who was carried off by the god to become his cup-bearer), composed in 1817, and the gigantic, defiant *Prometheus*, composed in 1819.

In the words of Johann Brahms, a lifelong awestruck student of Schubert's lieder, Johann Mayrhofer (1787-1836) was the *ernsthafteste* (the most serious) of all Schubert's friends in Vienna and the source of more of Schubert's song texts than anyone except Goethe (forty-seven). This tormented man, who worked as a book censor in contradiction both to his calling as a poet and his liberal political ideals, transmuted the conflict-ridden passions of his inner world into darkly beautiful grapplings with the mysteries of time, death, and poetic creativity. His influence on Schubert during the period of their close association from autumn 1816 to late 1820, when an unknown quarrel separated them, was massive; there is scarcely a weak song in the lot, and Mayrhofer's verse inspired some of Schubert's most radical experimentation.

Given Mayrhofer's love of Greek and Latin antiquity and his life of unimaginable suffering (he finally ended his misery by suicide), it seems only to be expected that he would imagine himself akin to the great Job-figures of Greek literature, especially Orestes; in the paired songs *Orestes on Tauris* (a Scythian island where Orestes was ordered by the priestess at Delphi, who bade him bring back the image of Artemis from the temple on Tauris) and *Der entsühnte Orest*, or *Orestes Purified*, this cursed creature from the House of Atreus begs for release from the Furies' torments and is finally absolved.

The two Heliopolis songs come from a large poetic cycle with that title: Heliopolis was the Greek name for the ancient Egyptian city of Iunu or Onu where the cult of the sun god Re was centered; but for Mayrhofer, it was the city of Art, its life-giving beauty utterly unlike the "cold, harsh north" that was real life to this poet. (When Schubert died, Mayrhofer, who loved him, wrote an elegy in which a songbird escapes the north winds and flies to the sun.) In "Heliopolis II" (the twelfth poem in the poet's cycle), the poet is enjoined to participation in all that is greatest in existence that he might hymn it.

In the third group of songs, two songs on poems by Matthäus von Collin (1779-1824) are framed on either side by songs to texts by Friedrich Graf zu Stolberg-Stolberg (1750-1819), probably all composed in 1822-23, when everything Schubert touched turned to gold. All four are meditations on mortality: one finds death in many moods and guises can be found in Schubert's songs. Collin, who was a professor of aesthetics, a literary critic, tutor to Napoleon's half-Austrian son, a leader among Austrian nationalists and Viennese Romantics, and a supporter of Schubert's, was no Goethe, but he provided Schubert with the texts for two of his greatest songs. In the powerful, grotesque *Der Zwerg* (The Dwarf), Collin explores the metaphysics of desire, leading ultimately to the perverse desire both to kill and to be killed. In *Wehmut* (Melancholy), contemplation of Nature's beauty impels thoughts of the transience of all life. The older poet Stolberg's conceptions of death are less dark: the ceaseless dance of Time's waves bearing us all beyond time comes to exquisite life in Schubert's piano figuration throughout *Auf dem Wasser zu singen* (To be sung on

the water), while in *Die Mutter Erde* (Mother Earth), Schubert contrasts minor mode darkness for "life's day" with major mode brightness for the welcoming coolness of death – a reversal of custom, but beautifully apropos.

Der Winterabend (The Winter Evening) and *Des Fischers Liebesglück* (Fisherman's Happiness in Love) both come from a group of ten songs to texts by Karl Gottfried Ritter von Leitner (1800-1890) composed between October 1827 and January 1828. Leitner, a well-respected proponent of Styrian literature, was ill-treated by the Austrian censorship bureau, his works consigned to oblivion as a result. He was a friend of the Pachler family from Graz, whom Schubert visited in the autumn of 1827; at that time, the composer was urged to return to a poet whose *Drang in der Ferne* he had set in 1822/23. The winter in *Der Winterabend* is a vision of old age – life's winter – in which the poetic persona peacefully remembers bygone happiness in love. In this long, dreamy song, the tonal shifts that we hear when the poetic persona contentedly hails his nocturnal peacefulness, and when moonlight steals into the room, are nothing short of magical. In *Des Fischers Liebesglück*, Schubert evokes floating on the waters in a novel fashion, unlike the earlier song *Auf dem Wasser zu singen;* while the minor mode of this strophic lied reminds us of a poignant core of melancholy at the heart even of happy love.

In December 1828, Schubert's brother Ferdinand gave the publisher Tobias Haslinger a number of his dead brother's manuscripts, including fourteen songs to poems by Ludwig Rellstab (1799-1860), Heinrich Heine, and Johann Gabriel Seidl. It was Haslinger's idea to group these songs composed at different times together as Schubert's "last work," which he entitled *Schwanengesang* and published in 1829, a reverential-commercial "cashing in" on death. The later Berlin music journalist, travel writer, poet and novelist Ludwig Rellstab had originally intended these seven poems for Beethoven. But Beethoven disliked writing songs, and the manuscripts were given to Schubert by Beethoven's secretarial leech Anton Schindler in the summer of 1827, after Beethoven's death in March. The set ends with the most genial of farewells – to a city, but also to a composer who "could not linger here," however much we might wish in vain that it had been possible for him to remain on earth a while longer.

– *Susan Youens*

Monday Concert No. 3

AUGUST 4 ONLY, 8:00 PM, SUNSET CENTER THEATER

Sanford Sylvan, *baritone*
David Breitman, *piano*

Winterreise

Franz Schubert
1797 - 1828
Poems by Wilheim Müller

performed without intermission

Gute Nacht
Die Wetterfahne
Gefror'ne Tränen
Erstarrung
Der Lindenbaum
Wasserflut
Auf dem Fluße
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirsthaus
Mut
Die Nebensonnen
Der Leiermann

Sanford Sylvan and David Breitman appear by arrangement with Aaron Concert Artists, a division of Trawick Artist Management, New York.

The piano used in tonight's performance is a replica of an 1824 instrument by the Viennese builder Conrad Graf, now in the Finchcocks Collection (Kent, England). It was built for Mr. Breitman in 1995 by Rodney J. Regier of Freeport, Maine.

Winterreise

On 16 January 1822, the young Prussian poet Wilhelm Müller (1794-1827) sent the first twelve poems of his poetic cycle *Die Winterreise* (The Winter Journey) to the Leipzig publisher of a literary periodical entitled *Urania* for their 1823 issue. Schubert discovered the work at some unknown time, perhaps in late 1826, with what delight we can only imagine; he had already demonstrated an uncanny affinity for Müller's poetry with his first song cycle *Die schöne Müllerin* (The Beautiful Miller maid), D. 795, composed in 1823.

By some time in early 1827 (chronological mysteries abound in the genesis of this work), Schubert had set the twelve *Urania* poems as a "closed" cycle, beginning and ending in D minor, entitled simply *Winterreise* – he deleted the definite article for a stronger, starker effect – and then discovered still more poems belonging to the winter journey. Perhaps Müller wanted to go beyond the null and void of *"Einsamkeit"* at the end of the *Urania* set, or perhaps he wanted to provide answers to the protagonist's search for self-understanding; but whatever the reasons, he extended the cycle by double its original length.

The final version of the winter journey appeared in the second anthology of Müller's poems, like the first volume entitled Poems from the Posthumous Papers of a Travelling Horn-Player, Vol. 2: Songs of Life and Love, published in the poet's native town of Dessau in 1824. Müller by then had re-shuffled the poems into a different order, but Schubert could not duplicate it without disrupting the musical structure already created. Therefore, he simply set the remaining poems in order as a *Fortsetzung* (Continuation) or Part II, beginning with *Die Post*, although he reversed the succession of *Die Nebensonnen* and *Mut* in Müller's cycle, perhaps in order both to "wind down" more gradually at the end and to make evident the musical links between his last two songs. The poet's broken, deliberately discontinuous tale of a soul in travail is thus different from the composer's, but then, music always "rewrites" poetry in some ways while rendering it glorious service in others.

This is truly a powerful tale, a monodrama sung by a solitary wanderer. The poet adopts as his own the frequent Romantic theme of a spiritual journey by an isolated, alienated protagonist, with a tragic finale in madness or death; but Müller transforms the conventions he borrows. We never know the poetic persona's name, his occupation, or his background, only the stages of his voyage into the self throughout a long winter of the spirit; the journey is more inward than outwards, the winter more a metaphorical climate of the soul than a season of the year. The quest to discover why he acts and feels as he does – this is self-analysis long before Freud – is impelled by his rejection in love; but the shadowy sweetheart is less important than the wanderer's sense of estrangement from the world and from himself.

His alienation is expressed in deceptively simple words. It was once fashionable to decry Müller as a "naive" poet, second-rate at best, but critical perception has finally righted itself, and we can see more clearly what is powerful and original in this cycle. Certainly Schubert could: he matched Müller's grim truths with music of the highest inspiration. When the composer first performed what he called "horrifying *[schauerlicher]* songs" for his friends (again, we do not know when), they were dumbfounded and did not know what to think. "I like these songs more than all the rest," Schubert replied, "and you will come to like them as well." Indeed we have, although "like" is too pallid a word for the bleakly beautiful experience of Müller's and Schubert's winter journey.

– Susan Youens

Gladys Hayes Jones Memorial Concert
given with joy by her daughter Judith Jones Hally and Friends

The Festival Chorus, Chorale and Orchestra
Bruno Weil, *conductor*

I. Sinfonia from Cantata BWV 174 — **Johann Sebastian Bach**
(Allegro) — *1685 - 1750*

II. Concerto for Violin in D Major, Opus 61 — **Ludwig van Beethoven**
Allergro ma non troppo — *1770 - 1827*
Larghetto
Rondo
Elizabeth Wallfisch, *violin*

INTERMISSION

III. Missa Solemnis in B-Flat Major, Hob. XXII:14 — **Franz Joseph Haydn**
"Harmoniermesse" — *1732 - 1809*
Kyrie
Gloria in excelsis
Gratias agimus tibi
Quoniam tu solis sanctus
Credo
Et incarnatus
Sanctus
Benedictus
Agnus Dei
Dona nobis pacem

Rosa Lamoreaux, *soprano;* Catherine Robbin, *mezzo-soprano*
Jörg Hering, *tenor;* Sanford Sylvan, *baritone*

This concert will be delay broadcast on KUSP-FM 88.9 on Tuesday, August 19 at 7:00 p.m.

I. Sinfonia to Cantata 174

One particular characteristic of Bach's later cycles of cantatas, spread between 1726 and 1729 is the large number of works opening with purely instrumental sinfonias. This may have had something to do with Bach's bid to take over the premier instrumental group in Leipzig, the Collegium Musicum, which ultimately came his way in 1729. For Cantata 174, *"Ich liebe den Höchsten von ganzem Gemüte"* (6 June, 1729) Bach used a movement he had composed some ten years before, namely that opening Brandenburg Concerto III.

Two contrasting definitions of the concerto idiom (partly derived from the varied etymology of the word "concerto") still seemed to be current in Bach's time: concerto as agreement and interplay between the instrumental forces concerned and concerto as "competition" between forces unequally disposed between soloists and ripienists (i.e. non-soloists). This sinfonia comes closest to fulfilling the first definition, with its interplay of the three choirs of violins, violas and cellos. What is sacrificed in terms of solo virtuosity is amply compensated by the fleet interplay of forces, a kaleidoscopic celebration of the entire violin family, here amplified with parts for horns and oboes. It is loosely based on the *da capo* form usually associated with vocal arias. However, Bach entirely transcends the static nature of that form where the music is normally broken into two discrete sections with the first returning at the end; here there is an overall sense of dramatic intensification during the course of the movement and the return of the opening section is modified with a new theme and some unexpected turns of event.

Bach's score provides an interesting insight into his process of recomposition: the string parts from Brandenburg Concerto III are unaltered, so Bach entrusted the task of copying to a student. His hand appears only in the oboe parts (which basically reinforce the outline of the violin parts) and in the horn parts, which are entirely new.

– John Butt

II. Concerto for Violin in D Major

The opening decade of the 19th century was one of tremendous success for Beethoven. During these years, six symphonies, fifteen piano sonatas, ten quartets, five concertos, an opera, a ballet and a mass, among other works, fell from his pen. The Violin Concerto came in the middle of this outburst of creativity.

While Beethoven typically labored over his greatest compositions, the Violin Concerto came quickly. It resulted from a commission in 1806 by the violinist Franz Clement, concertmaster of the *Theater an der Wien*, who requested it for a benefit concert for December 23 of that year. The concerto was composed so quickly that it was scarcely possible to rehearse it adequately. Early assertions that Clement sightread the performance, however, are not true.

The initial reaction was not positive. Critic Johann Nepomuk Moser wrote "The opinion of the connoisseurs about the Beethoven concerto is undivided, they acknowledge its many beauties, but recognize that the musical argument is often quite loose, and that the unending repetition of certain rather ordinary passages might easily become wearisome."

Subsequent performances by leading violinists (Luigi Tomasini in Berlin in 1812, Baillot in Paris in 1828, and Vieuxtemps in Vienna in 1833) also received a lukewarm reception. But with the performance by the 13-year-old virtuoso Joseph Joachim, at his London debut in 1844 under Mendelssohn's baton, the concerto began to gain approval from both the critics and the public. "Since then," writes Andreas Moser in his *History of Violin Playing*, "not only does the concerto belong to the basic repertoire of every violinist who aspires to be more than a mere virtuoso; it has, above and beyond that, attained the significance of a touchstone for the performer's artistic maturity. For a man may be an accomplished fiddler and yet be quite unable to come to terms with the work, if he is not at the same time a sensitive musician who has sounded its spiritual depths."

While its three-movement form and individual movements follow traditional models, the thematic and orchestral treatment of ideas reflects a considerable departure from existing concerto conventions.

The first movement, which stretches to 535 measures, is laid out in a symphonic manner. The thematic material is presented in an extended orchestral introduction. The introductory motive in the timpani, in particular, takes a formal significance – it will make more than 70 appearances during the course of the movement. The themes, first presented in the woodwinds, do not present contrast, but fuse into the fabric of the movement as the solo line and its variations emerge. This results in a highly lyric character to the overall movement.

The second movement, a *Romance*, unfolds in the subdominant key of G. The movement follows relations of solo and tutti and variation of theme that are found in the *Romance in F, Op. 50*, in which, as in the concerto, the thematic development is reserved for the orchestra. The movement is a free form ending with a bridging cadence that leads to the finale. The rondo finale follows tradition with its 6/8 meter and and lively tempo. Its frequent horn *obbligati* recall the hunt, a common characteristic of final movements in the late 18th century. The alternating entrances of the theme and contrasting material lead to a coda that ends the movement with a brilliant virtuosic flourish.

– John Hajdu Heyer

III. Harmoniemesse

Haydn's last major work, the *Harmoniemesse*, ended the cycle of the yearly masses Haydn produced beginning in 1796 to fulfill his obligations as Kapellmeister for Prince Nicolas Esterhàzy II. The masses served to commemorate the Princess Maria Hermenegild's birthdays (September 8). The *Harmoniemesse* was first performed on September 8 of 1802 at Eisenstadt. Its name derives from the predominant wind instrument ("Harmonie") of Haydn's score. This was made possible because the Esterhazy orchestra by 1802 was in excellent circumstances, making expanded forces available to the composer.

Haydn opened the mass with a sober, expansive, even mystical *Adagio*, unlike any of his other *Kyrie* settings. The movement, a masterpiece of motivic development, underscores the compositional proximity of Haydn to Beethoven. The *Gloria* divides into several sections. The first of these opens with a dazzling lyric soprano solo, reminiscent of the Nelson Mass. The *"Gratias,"* in moderately quick triple-time, reflects a treatment found in several of Haydn's other masses. The *"Qui tollis"* shifts to F Minor, a key which Haydn associated with passion (Symphony No. 49). The *"Quoniam tu solus sanctus"* presents a magnificent double fugue with a beautifully integrated interruption given to the four soloists shortly before the closing section. Haydn scholar Robbins-Landon points to the conservative nature of the Credo, which divides into three sections (fast-slow-fast). The text receives careful attention here, e.g. the word-painting on "ascendit" and "descendit," and the low E-flat of the bass soloists on *"sepultus est."*

The instrumentation also underscores textual meaning, most clearly at the introduction of the brass and timpani to illustrate the "judgment of the quick and the dead." The solemn *Sanctus*, with its alternating solo and tutti passages, its striking harmonic changes, and its off-beat sforzati, once again recalls Beethoven's style. Robbins-Landon describes the *Benedictus*, which Haydn marked *Allegro molto*, as "original almost to the point of being bizarre." It reflects the sonata form concept, including a delightful second theme. The *Agnus* is given to the soloists with rich orchestral accompaniment, particularly in the use of the double reeds with pizzicato strings. In June of 1802 Haydn had written his employer, Prince Nicolas Esterhàzy II, that he was then "labouring *wearily* on the new Mass, though I am *anxious* whether I shall receive any applause because of it." Masterly in its treatment of form, inventive, rich, and profound, the *Harmoniemesse* betrays none of the fatigue of which Haydn complained during its composition.

– John Hajdu Heyer

Mission Concert

WEDNESDAY, JULY 23, 30 AND AUGUST 6, 8:00 PM, SUNDAY, AUGUST 10, 2:00 PM
CARMEL MISSION BASILICA, RIO ROAD, CARMEL

Founders' Memorial Concert
Keepers of the Flame: J.S. Bach and his Revivers

Festival Chorale
Members of the Festival Orchestra
Bruce Lamott, *conductor*

Processional: *Herr Gott, dich loben wir* — Plainsong
(We Praise Thee, O God) — *(German version by Martin Luther)*

I. Motet, *Fürchte dich nicht,* BWV 228 (Be not afraid) — **Johann Sebastian Bach** *1685 - 1750*

II. Mass in A Major, BWV 234 — **J.S. Bach**

Kyrie
Gloria
Chorus: *Gloria in excelsis* (Glory be to God on high)
Aria (bass): *Domine Deus, rex coelestis* (Lord God, Heavenly King)
Aria (soprano): *Qui tollis peccata mundi*
(Thou that takest away the sins of the world)
Aria (alto): *Quoniam tu solus* (For Thou alone art holy)
Chorus: *Cum Sancto Spiritu* (With the Holy Spirit)

Catherine McCord Larsen, *soprano;* Matthew White, *countertenor*
Gerald Gray, *tenor;* Donald Wilkinson, *baritone*
Cynthia Roberts, *violin;* Robin Carlson, Patricia Farrell, *flutes*

III. Sinfonia to Cantata BWV 52, *Falsche Welt, dir trau'ich nicht* — **J.S. Bach**
(False World, I Trust You Not)

Glen Swarts, Loren Tayerle, *horns*

IV. Cantata, *O Haupt voll Blut und Wunden* — **Felix Mendelssohn Bartholdy** *1809 - 1847*

Chorus: *O Haupt voll Blut und Wunden* (O sacred head, now wounded)
Aria: (bass): *Du dessen Todeswunden Schmach gekrönt*
(Thou whose deathly wounds, crowned with shame)
Chorale: *Ich will hier bei dir stehen* (I will stand beside Thee)

David Newman, *baritone*

V. Motet, *Schaffe in mir, Gott, ein rein Herz,* Op. 29, No. 2 — **Johannes Brahms** *1833 - 1897*
(Create in me a clean heart, O God)

VI. Cantata BWV 130, *Herr Gott, dich loben alle wir* **J.S. Bach**

Chorus: *Herr Gott, dich loben all wir* (We praise Thee, O God)
Recitative (alto): *Ihr heller Glanz und hohe Weisheit zeigt*
(Their radiance and lofty wisdom show)
Aria (bass): *Der alte Drache brennt vor Neid*
(The ancient serpent burns with spite)
Recitative (soprano, tenor): *Wohl, wohl aber uns, daß Tag und Nacht*
(Well for us, that angels watch day and night)
Aria (tenor): *Laß, o Fürst der Cherubinen* (Let, O Prince of holy Cherubs)
Chorale: *Darum wir billig loben dich* (For this we give thee willing praise)

Catherine McCord Larsen, *soprano;* Matthew White, *countertenor*
Gerald Gray, *tenor;* Burr Cochran Phillips, *baritone*
Robin Carlson, *flute*
Wolfgang Basch, Susan Enger, Kimberly Stewart, *trumpets*
Allan Whear, *cello;* Daniel Lockert, *organ*

VII. Choral Fugue BWV 50, *Nun ist das Heil und die Kraft* **J.S. Bach**
(Now is the Salvation and the Strength)

Recessionals
Choral-Finale from Cantata BWV 207 **J.S. Bach**
Te Deum laudamus Plainsong

Patrons are requested to refrain from applause

This concert is generously sponsored by Stahl Motor Company

Stahl Motor Company
Mercedes-Benz

O Haupt voll Blut und Wunden *by Felix Mendelssohn Bartholdy, ed. R. Larry Todd in Collegium Musicum: Yale University, Second Series, vol. 9 (Madison, WI: A-R Editions, Inc., 1981). Used with permission.*

This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, August 20 at 7 p.m.

The beginning of the modern "Bach Revival" can be traced to a single event that took place at the Academy of Singing in Berlin on March 11, 1829. The 20-year-old Felix Mendelssohn conducted Bach's *St. Matthew Passion* for the first time since the composer's death some eighty years earlier, when his music had already come to be thought old-fashioned. After more than four generations of neglect, Bach's music re-emerged, as a leading German journalist wrote, to "open the gates of a long-closed temple."

For most of us late 20th century listeners, it seems almost impossible to imagine that Bach's music could ever have fallen from favor – that it could ever have been in need of "revival." It is a useful study in historical esthetics to acknowledge that art which seems to us timeless can in fact fade, at least temporarily, from the fashion of the times. Tonight's concert explores the rich and enduring legacy of J.S. Bach's sacred music, together with some important musical tributes to this legacy provided by two of his staunchest nineteenth-century champions and revivers, Felix Mendelssohn and Johannes Brahms.

I. *Fürchte dich nicht* ("Be not afraid") is one of Bach's six surviving motets – sacred choral works with no specific liturgical function, probably written for special occasions. Most are believed to have been funeral pieces; this one was probably for the funeral in 1726 of the wife of a Leipzig town councillor (Bach's job as "Thomaskantor" involved both church and civic duties.)

The text is from Isaiah: "Be not afraid, for I am with thee." In vigorous and virtuosic double-chorus writing, the motet presents an elaborate display of contrapuntal effects. On the words *denn ich habe dich erlösen* ("for I have redeemed thee"), an extended fugue based on a chromatically descending figure plays out in the lower voices, while in the soprano, a chorale tune sounds out in verses embodying the voice of a shepherd calling to his sheep. This 17th century tune by Johann Ebeling, entitled *Warum sollt ich mich den Grämen* ("Why Should Sorrow Ever Grieve Me") later found is way into Bach's *Christmas Oratorio*.

II. In addition to his monumental *Mass in B Minor*, Bach wrote four works of the type called *Missa Brevis* (literally, "short mass"), consisting of only *Kyrie* and *Gloria* movements. These are sometimes called "Lutheran Masses," since polyphonic settings of these portions of the Latin mass were still in occasional use in Bach's day at the St. Thomas Church. Some contend, however, that these works were written instead for Bach's Bohemian patron Count Franz Anton von Sporck. Each of these masses has the same structure: a choral *Kyrie* followed by a *Gloria* in which three movements for soloists are framed by two more choruses.

Like its companions, the *Mass in A Major* is largely an adaptation of material from earlier church cantatas. The opening *Kyrie* chorus, with its paired flutes plus strings, has a *galante* and pastoral quality. The *Christe* is unique: its recitative-like character actually embodies a strict type of fugue known as a canon. The *Gloria in excelsis Deo* chorus, with its frequent changes of meter and tempo, betrays its origins in Cantata 67 as a dramatic dialogue between Christ and his disciples. The three arias offer varied obbligato parts: solo violin for the bass aria, the two flutes (replacing the original oboes da caccia) for the soprano aria (from Cantata 170), and unison strings for the soprano aria (from Cantata 79). Bach provided the lively final chorus, borrowed from Cantata 136, with a brief new slow introduction.

III. Cantata 52 is part of Bach's third annual cycle of cantatas, and dates from 1726. For its sinfonia, however, Bach borrowed a work from his earlier Cöthen period, familiar to us as the first movement of the *Brandenburg Concerto No. 1*, with its prominent scoring for two horns and three oboes. Bach's only adaptation to the piece was to omit the original part for "violino piccolo" (pitched a fourth higher than normal) – perhaps an indication that the instrument was becoming obsolete.

IV. Mendelssohn's cantata based on the famous "Passion Chorale" dates from 1830, the year after his revival of Bach's *St. Matthew Passion*. Young Mendelssohn was obviously drawn to the chorale that figures so prominently in Bach's Passion, where it appears in five different settings. Known in

English as *"O Sacred Head, Now Wounded,"* this hymn tune was already over a century old by Bach's day, having been composed as a secular love song by Hans Leo Hassler in 1601.

As a teenager Mendelssohn had studied Bach's music under the tutelage of C.F. Zelter, an early Bach adherent and founder of the Berlin Academy of Singing. One of the youthful Mendelssohn's several chorale settings, this cantata is a direct homage to Bach's legacy. Its first movement is a fugal treatment of the famous tune, with a direct "cantus-firmus" annunciation of the melody in slow notes in the soprano part, in a manner familiar from many of Bach's own cantatas (compare the first movement of Cantata 130, heard later in this program). The fluidly melodic aria for bass is in *da capo* form, with a hint of the chorale tune appearing in the oboe in the final measures. An impressive chordal harmonization of the chorale, with vibrant orchestral underpinning, concludes the cantata.

V. Although born a generation later than Mendelssohn, Johannes Brahms had a similar early exposure to Bach's music – in his case at the hands of Hamburg's celebrated teacher Eduard Marxsen. Indeed, the writing of unaccompanied motets in the Bach manner was a practice that extended throughout Brahms' career. *Schaffe in mir, Gott* (text from Psalm 51), one of two motets comprising Opus 29, was composed about 1860.

The motet's majestic opening conceals a contrapuntal trick known as "canon by augmentation:" the bass line is an exact duplicate of the soprano melody, but sung in note values twice as long. This leads to a true fugue on the words *Verwirf mich nicht* ("Cast me not away"), whose subject is eventually "inverted" (sung as if the page had literally been turned upside down) as well as augmented. A lilting Andante, *Tröste mich wieder* ("Restore unto me"), alternating men's and women's voices, gives way to a spirited fugue on the words *Und der freudige Geist* ("And uphold me with Thy free spririt").

VI. Cantata 130 was written in 1724 for Michaelmas Day (September 29), honoring the militant archangel Michael. The title of the cantata, and of its opening chorale, *Herr Gott, dich loben alle wir* (We praise Thee, O God), is taken from Martin Luther's translation of the ancient Latin chant *Te Deum laudamus*, which Luther indicated should be sung on Michaelmas. Appropriately, this chant is heard, in Luther's German translation, as the processional for this concert, and, by long-standing Bach Festival tradition, in its original Latin form as a recessional.

The cantata opens with a rousing orchestral introduciton, or ritornello, highlighted by three trumpets and timpani, depicting the struggle of heavenly angels on mankind's behalf; it then ushers in the opening chorus, whose familiar chorale tune sounds out in the soprano part. Known in English as "Praise, God, From Whom All Blessings Flow," it is one of the oldest Protestant hymn tunes, composed for Louis Bourgeois, Genevan Psalter of 1551.

The three trumpets and timpani return for the bass aria, a vivid portrayal of Michael's battle against "the ancient serpent, burning with hate." An *accompagnato* recitative duet invokes the image of Daniel in the lion's den protected by angelic might. The tenor aria, paced as a crisp gavotte with flute obbligato, calls upon the angel's protective power. The concluding chorale presents the familiar hymn tune in 3/4 time.

VII. Another Michaelmas work, Bach's Choral Fugue *Nun ist das Heil*, BWV 50, is a grand fragment, probably the opening movement of magnificently scored canatata that is now lost. Its text (from Revelation 12) is from the Epistle for Michaelman. This sturdy and thoroughly German work for double chorus – again featuring the military sound of three trumpets and timpani – boasts a formidable fugue subject, forcefully emphasizing the crucial words *Heil* (Salvation), *Kraft* (Strength), *Reich* (Kingdom), and *Macht* (Might) in a powerful display of contrapuntal craft.

– Clifford Cranna

More Spectacular Violin Concertos

Members of the Festival Orchestra
Elizabeth Wallfisch, *Concertmaster*

I. Concerto grosso in D Major, Op. 4, No. 7 — **Pietro Antonio Locatelli** *1695 - 1764*
- Allegro
- Largo
- Andante
- Allegro

II. Concerto grosso in G Minor, Opus 6, No. 8 — **Arcangelo Corelli** *1653 - 1713*
"*Fato per la notte di Natale*" (Christmas Concerto)
- Vivace
- Grave
- Allegro
- Adagio-Allegro-Adagio
- Vivace
- Allegro
- Largo-Pastorale

III. Concerto in A Major, "*Il Cucù,*" RV 335 — **Antonio Vivaldi** *1678 - 1741* *(ed. Clifford Bartlett)*
- Allegro
- Largo
- Allegro

INTERMISSION

IV. Concerto "Battalia à 10" — **Heinrich Ignaz Franz von Biber** *1664 - 1704*
- Prelude
- Allegro
- Presto
- Der Mars
- Presto
- Aria
- *Die Schlacht* (The Battle)
- Adagio - *Lamento der verwundten Musquetir* (Lament of the Wounded Soldiers)

V. Sonata à 5 for Solo Violin, Strings and Continuo, HWV 288 — **George Frideric Handel** *1685 - 1759*
- Andante
- Adagio
- Allegro

VI. Concerto in G Major for Two Violins and Two Cellos, RV 545 — **A. Vivaldi**
- Allegro
- Largo
- Allegro

David Myford, Lisa Ferguson, Elizabeth Overweg, Nina Falk,
Adriana Zoppo, Cynthia Albers, Mary England, *violins*
George Thomson, Jennie Hansen, *violas*
Douglas McNames, Allen Whear, Jennifer Morsches, *cellos*
J. Warren Long, *bass;* John Butt, *keyboards*

ColorAd PRINTERS

This concert is generously sponsored by ColorAd Printers
This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, August 21 at 7 p.m.

I. Concerto Grosso in D Major
Born in Bergamo in 1695, Locatelli moved to Rome in 1711 and may have studied briefly with Corelli but most likely studied with Corelli's rival Giuseppi Valentini. In 1729 he settled in Amsterdam and remained there until his death in 1764. He was later referred to as the "Paganini of the 18th Century." Locatelli and Tartini consolidated the form of the Italian Baroque concerto, assimilating the innovations of the more progressive Venetians, such as Vivaldi. This concerto offers a vivid testimony to Locatelli's brilliant musicianship.

II. Concerto Grosso in G Minor
Corelli was the most senior of the great Italian concerto composers. His set of twelve concertos, Opus 6, was published posthumously in 1714, and probably contains works composed over the preceding decades.

The eighth concerto in the set bears the subtitle "written for Christmas Night." Its last movement is the type of lilting "pastorale" that had become associated with Christmas, intended to suggest rustic music of the shepherds to whom the angels announced Christ's birth. A characteristic texture of parallel thirds over a drone bass imitates the supposedly pastoral music of shawms (early oboe-like instruments) and bagpipes. This concerto launched an enduring fashion for such pastoral pieces, of which the "Pastorale Symphony" in Handels *Messiah* and the sinfonia that opens the second part of Bach's *Christmas Oratorio* are prime examples.

III. & IV. Two Concertos
Vivaldi indisputably brought the Baroque *concerto grosso* to its greatest potential. Christoph Wolff has suggested that Sebastian Bach's study of Vivaldi's music in Weimar prompted the "strongest single development toward Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes.

IV. Battalia
Von Biber came from Bohemia but spent most of his life at the court of the archbishop of Salzburg, rising from a humble position to that of high steward and musical director. He was a virtuoso in whose music the violin of the middle Baroque found its consummation.

Nikolaus Harnoncourt describes this work as "one of the most ingenious compositions of the Baroque era." It follows a long tradition of battle pieces that dates back to the middle ages. The piece begins with trumpet and drum motives, representing a military encampment. Quotations of many folksong tunes follow, all played at the same time. (Biber notes in the score "Here all parts are dissonant, because different songs are being bellowed at once.") A short *Presto* follows that represents the officers fencing. The next section, "Mars," is played by the double bass and the violin alone, with a rattling piece of paper placed under the A string. The next *Presto* is probably intended to be a cavalry regiment training, while the "Aria" is a sad farewell before the battle, which is in sharp pizzicato. The work ends with the "Lament of the wounded musketeers."

V. Sonata à 5
This sonata is actually a concerto composed early in Handel's career, about 1710, and is the only violin concerto he wrote. The title, which appears on Handel's autograph score, simply indicates that at least five players are required to perform the piece. The highly tuneful opening Andante presents a dialogue between the soloist and the first violins. The 3/2 adagio, an intermezzo played in half-notes to which the soloist will add figurations, consists simply of two scales, ascending chromatic followed by descending diatonic. The movement spans only twenty-four bars. The finale, a bouncing Allegro, places the emphasis on virtuosity and the primacy of the soloist.

– John Hajdu Heyer

This performance is dedicated to the memory of Katharine A. Deyhimy (1943 - 1995)

I. Cantata BWV 4, *Christ lag in Todesbanden* — **Johann Sebastian Bach** *1685 - 1750*

(Christ lay in the bonds of death)

Sinfonia
Chorus: *Christ lag in Todesbanden*
Versus 2 (soprano, alto): *Den Tod*
Versus 3 (tenor): *Jesus Christus, Gottes Sohn*
Chorus: *Es war ein wunderlicher Krieg*
Versus 5 (bass): *Hier ist das rechte Osterlamm*
Versus 6 (soprano, tenor): *So feiern wir das hohe Fest*
Chorus: *Wir essen und leben wohl*

Rosa Lamoreaux, *soprano;* Catherine Robbin, *mezzo-soprano*
Jörg Hering, *tenor;* Christòpheren Nomura, *baritone*

II. *Metamorphosen* — **Richard Strauss** *1864 - 1949*

A Study for 23 Solo Strings

Elizabeth Wallfisch, David Myford, Cynthia Roberts,
Lisa Ferguson, Elizabeth Overweg, Elizabeth Stoppels,
Leah Roseman, Nina Falk, Barbara Downie, Jackie Suzuki, *violins*
George Thomson, Jennie Hensen, Meg Eldridge,
Stephanie Railsback, Nancy Lochner, *violas*
Douglas McNames, Allen Whear, Paul Rhodes,
Jennifer Morsches, Amy Brodo, *cellos*
J. Warren Long, Kristin Zoernig, Jordan Frazier, *basses*

INTERMISSION

III. Requiem in D Minor, K. 626 — **Wolfgang Amadeus Mozart** *1756 - 1791*

Introitus: Requiem
Kyrie
Sequenz
- Dies Irae
- Tuba mirum
- Rex tremendae
- Recordare
- Confutatis
- Lacrimosa

Offertorium
- Domine Jesu
- Hostias

Sanctus
Benedictus
Agnus Dei
Communio: Lux aeterna

Rosa Lamoreaux, *soprano;* Catherine Robbin, *mezzo-soprano*
Jörg Hering, *tenor;* Sanford Sylvan, *baritone*

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 17 at 9 a.m.

I. Cantata 4

Most Bach scholars are agreed that Bach's cantata *"Christ lag in Todesbanden"* is one of his earliest surviving church compositions (c.1707-8) and certainly the first to employ a chorale as the main source of its text and melodic material. Indeed, Bach later incorporated the work into his second cycle of Leipzig cantatas, the so-called chorale cycle. However, while the majority of these later cantatas only use the text and melody directly for the opening and closing movements, Cantata 4 preserves Luther's original text (and usually the melody, too) presenting each verse in successive movements (both text and melody are, in turn, derived from the Latin sequence *Victimae paschali laudes*). Thus the piece sounds as one long variation form, within which Bach creates an astonishing variety of textures and moods.

The opening sinfonia sets the emotional scene, presenting a version of the opening line of the chorale and creating a solemn, almost mournful, affect. To Luther, the joy of Easter is acquired only through the tragedy of Christ's passion. Immediately noticeable is the constant repetition of melodic fragments, figures which act as the main substance of every movement to come. This is basically the style adopted by composers of the late seventeenth century, and it is easy to surmise that such incessant repetition of motives could be extremely tedious in the hands of a mediocre composer. Bach uses this technique to create a vibrant, intense and extremely dramatic succession of movements.

Furthermore, within the limitations of the variation form, Bach employs an astonishing variety of forms during the course of the piece: motet, ostinato bass, string concerto and fugue. Nor does he ignore the local details of text setting, something which is especially evident in the bass solo (verse five), where death is represented by an astonishing leap of one and a half octaves and the word "strangler" is given a delightfully picturesque highlight. The battle between life and death is portrayed in the very texture of verse four, the alto melody pitted against the other, imitative voices.

Although the piece is built on successive verses of the chorale, each of which ends with an Hallelujah, Bach seems to have introduced certain symmetrical elements covering the piece as a whole: verses 1, 4 and 7 all require four-part chorus, while verses 2 and 6 are duets and verses 3 and 5 are solos. Symmetry seems to have been a particular concern for the early Bach, as is also evident in the *Actus Tragicus*, Cantata 106.

– John Butt

II. *Metamorphosen*

Strauss composed his last major work, the *Metamorphosen* for 23 solo strings, in the spring of 1945 shortly before the end of the war. He was in his eightieth year. During the course of its composition Strauss was devastated by the news of the destruction of the National Theater in Munich and the state Opera House in Vienna, two places he regarded as spiritual homes. The work takes its motto from the funeral march of Beethoven's *"Eroica,"* symphony which is quoted toward the end. This is one of Strauss's most progressive works, making use of the epic variation structure we find in Mahler and Schoenberg. The work probably stands closer to those modern rivals of Strauss than he would ever have been prepared to admit. *Metamorphosen* has taken its place in the orchestral repertoire as an elegy for the wretched condition of Strauss's homeland after two devastating wars. As such it stands in sharp contrast to the effervescent *Til Eulenspiegel's Merry Pranks*, with which Strauss burst onto the scene as a great new German composer a full sixty years earlier.

III. Requiem

The circumstances surrounding Mozart's composition of his *Requiem Mass*, his premature death in the midst of its composition, and Mozart's relationship to Viennese court composer Antonio Salieri (1750-1825) have spawned rumors of intrigue and murder. Much of the speculation since the early 19th century: has been to the detriment of the reputation and character of composer Antonio Salieri. The relatively recent notions put forth in Peter's Schaffer's successful play *Amadeus* and the subsequent film version are entertaining, but misleading. Although Salieri had nothing to do with the commissioning of

the *Requiem*, and there is no meaningful evidence that implicates Salieri in Mozart's early demise, as *Amadeus* pretends, there is no doubt that the *Requiem* was commissioned in a mysterious way. According to an early biography of Mozart:

> Early in August (1791), the composer was one day surprised by the entrance of a stranger, who brought him a letter without any signature, the purpose of which was to inquire whether he would undertake the composition of a requiem, by what time he could be ready with it, and his price. The unknown expressed himself on this occasion in a manner as flattering as it was mysterious. Mozart, who never was accustomed to engage in any undertaking without consulting his wife, related to her the singular proposition made to him, adding that he should much like to try his hand in a work of that character, as the elevated and pathetic in church music was his favorite style, She advised him to accept the engagement. In a few days the messenger returned, paid twenty-five ducats, half the price required, in advance, and informed the composer that his demand was so moderate, he might expect a considerable present on completing the score. He was to follow the bent of his own genius in the work, but to give himself no trouble to discover who employed him, as it would be in vain.

We know today that the mysterious visitor was an Anton von Leitgab, and the anonymous commissioner of the *Requiem* was a Count Franz von Walsegg-Stuppach, an amateur composer who liked to have works performed in his household, allowing his guests to assume that he had composed them.

Mozart died during the compostion of the mass, having completed the *Introit* and *Kyrie*, the *Dies irae* up to the ninth bar of the *Lacrymosa*, and the vocal parts of the *Offertory*. The rest remains in some dispute, with Mozart's pupil Süssmayr claiming more responsibility for the completion of the other movements than Mozart's widow, and others, were willing to accept. In Süssmayr's defense, he undertook a difficult task. We know that he received some instructions from Mozart, if we accept the account of Mozart's sister-in-law in a letter of some years later:

"Süssmayr was at Mozart's bedside. The well-known *Requiem* lay on the quilt and Mozart was explaining to him how, in his opinion, he ought to finish it, when he was gone. His last movement was to attempt to express with his mouth the drum passages in the *Requiem*. That I can still hear."

Consequently, the work certainly displays some unevenness in its craft, but the greatness of the portions Mozart undoubtedly completed, along with the solid musical strength of the remainder, place this work among the most appreciated of his masterpieces.

– John Hajdu Heyer

Twilight Concert No. 1

JULY 23, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

Golden Pipes in the Twilight

Organ Music of
Johann Sebastian Bach
1685 - 1750

John Butt, *organ*

I. **Fantasia in C Minor, BWV 562**

II. **Sonata No. 1 in E-flat Major for Two Keyboards and Pedal, BWV 525**
(Allegro)
Adagio
Allegro

III. ***An Wasserflüssen Babylon,* BWV 653**

IV. **Trio on *"Herr Jesu Christ, dich zu uns wend,"* BWV 655**

V. **Concerto in A Minor after Vivaldi (Opus 3), BWV 593**
(Allegro)
Adagio
Allegro

VI. ***Schmücke dich, O liebe Seele,* BWV 654**

VII. **Prelude and Fugue in G Major, BWV 541**

Wine and Cheese Reception for audience members at 4:30 p.m.
Courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, *President,* and Donna Igleheart, *Development Director,* of Stevenson School and to the Rev. Harold Englund for the use of this beautiful church

This concert will be delay broadcast on KUSP-FM 88.9 on Monday, July 28 at 10 a.m.

Twilight Concert No. 1

What makes Bach so demanding – and so supremely successful – as a composer for organ is his refusal to relate the medium to one particular genre or style; indeed we are just as likely to encounter dance and concerto styles in the organ music as the more traditional "church style." The latter style is represented only by the opening piece on this program, and even this is somewhat unusual by German standards, coming as it does directly from the gracefully-ornamented textures of French music, solemn indeed, but always suffused with a sense of human emotion. Most daring of all are Bach's transcriptions of Italian instrumental genres. It was around 1713, while Bach was organist of the Weimar court, that the son of his employer, the young prince Johann Ernst, brought back copies of some of the latest concertos by Vivaldi from a trip to Amsterdam. He seems to have given Bach the challenge to rewrite these for solo performance on the organ. The alternating keyboards mimic the solo-tutti contrasts of the original concerto but also present some passages as dialogues, conceptually refashioned for the new medium; furthermore, Bach cannot resist "completing" the texture, filling rests or thin scoring with motivic developments of Vivaldi's original ideas. However, it is perhaps the very stretching of the limited organ medium – and player – that Bach's artistry is most evident.

Although Bach did not write his own concertos for organ (other than the sinfonias to certain Leipzig cantatas, adapted from concertos for melody-instrument) he did compose highly original trio-sonatas for organ, pieces in which the pedal takes over the function of the continuo line (normally played by a cello or viola da gamba) and the two hands take over the role of the two melody instruments. The music is still demanding to perform, but the results are stupendous, giving the organ a conversational ability that can hardly be achieved by any other instrument. While there is some evidence that the opening movement of the first sonata might derive from an instrumental work, the music is perfectly suited to the compass and sounds of the organ.

Bach uses the trio-texture in other organ works, such as the chorale *"Herr Jesu Christ, dich zu uns wend;"* here the texture of an Italian sonata is paired with the functional requirements of the German liturgy; such pieces are designed to set the scene for a congregational chorale or for a more elaborate concerted work that makes reference to this melody and its associated text. More conventional, in terms of the organ repertory, are the chorales on *"An Wasserflüssen Babylon"* and *"Schmücke dich, O liebe Seele,"* which are supremely lyrical in their melodic elaboration of the chorale melody, pointing to the personal intimacy so characteristic of Lutheran religious practice. Thus Bach's organ music, like his entire oeuvre shows a tantalizing balance between the "objective" artistic musical construction and the deeply-felt religious experience of love and devotion. To some extent the two are the opposite sides to the same coin: God's intricate design brings with it the intimate qualities of a loving father.

Bach himself could perhaps be faulted as being too much of a loving – if not doting – father, one who so protected his eldest son, Wilhelm Friedemann that he even forged the application letters for his first job. It was for Freidemann that he conceived the six trio sonatas – the ultimate in pedagogical material for the organ – and he also penned a fine copy of the *Prelude and Fugue in G major, BWV 541* for his son's application of 1733 to be organist of the Sophienkirche in Dresden. Quite probably Friedemann passed it off as his own composition, and it must surely have played a part in the successful outcome of the trial. It is one of Bach's most jubilant pieces for organ, beautifully integrated but supremely dramatic.

– John Butt

Twilight Concert No. 2

JULY 30, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

Vocal Splendissimo:
Ravishing Vocal Emsembles from Three Centuries

Rosa Lamoreaux, *soprano;* Catherine Robbin, *mezzo-soprano*
Gerald Gray, *tenor;* Donald Wilkinson, *baritone*
Daniel Lockert, *harpsichord;* David Breitman, *fortepiano*
Cynthia Roberts, Nina Falk, *violins;* Allen Whear, *cello*

I.	***Fa una canzona***	**Orazio Vecchi** *1550 - 1605*
II.	***Alcun del mio consiglio*** Dialogo de ninfa e pastore	**Claudio Monteverdi** *1567 - 1643*
III.	***Tutto lo dì***	**Orlando di Lasso** *1532 - 1594*
IV.	***Gesegnet ist die Zuversicht*** Duet Cantata for Tenor and Bass	**Georg Philipp Telemann** *1681 - 1767*
V.	***Salve Regina*** Duet Cantata for Soprano and Alto	**Domenico Scarlatti** *1685 - 1757*
VI.	***Lauda Jerusalem Dominum***	**Maurizio Cazzati** *c. 1620 - 1677*

Intermission

VII.	***Die Harmonie in der Ehe*** ***Betrachtung des Todes*** ***Die Beredsamkeit***	**Franz Josef Haydn** *1732 - 1809*
VIII.	***Schicksalskenker*** ***Nur wer die Sehnsucht kennt*** ***An die Sonne***	**Franz Schubert** *1797 - 1828*
IX.	**The Merry, Merry Month of May** **The Hour for Thee and Me** **Willie has gone to the War** **The Glendy Burk**	**Stephen Collins Foster** *1826 - 1864*

Wine and Cheese Reception for audience members at 4:30 p.m.
Courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, *President,*
and Donna Igleheart, *Development Director,* of Stevenson School
and to the Rev. Harold Englund for the use of this beautiful church

This concert will be delay broadcast on KUSP-FM 88.9 on Monday, August 18 at 10 a.m.

Vocal Splendissimo

Tonight's concert presents a splendid program of music for voices, both with and without instruments, from the Renaissance, Baroque, Classic and Romantic eras.

The Renaissance portion of the program focuses on the great tradition of the madrigal. From the second quarter of the 16th century, a tradition of polyphonic poetic settings evolved, leading to a flourishing art of vocal music. A host of important composers in Italy, in the Netherlands and in England contributed to this flowering, but it unquestionably issued from Italy. The important contributions of Italian madrigalist Orazio Vecchi, whose music opens our program, include a wealth of music he composed for the purpose of light entertainment, and other works that contributed to the development of the opera from the madrigal. A priest, Vecchi came to serve as a master of the chapel in Salo, Modena, Corregio and once again Modena. Vecchi's success came in uniting serious expressiveness in music with the lighter, more comic forms.

Claudio Monteverdi's extensive contributions to vocal literature include, of course, the first great operas, but, like Vecchi, Monteverdi was also a madrigalist. His nine books of madrigals not only brought the form to a high point, they transformed the form into a truly Baroque idiom. The great Renaissance master Orlando Lasso produced sacred and secular music of the highest order. The Netherlander heard the madrigals of the Italians during a stay in Rome in 1552-54, and he took the genre to Munich, where he worked for the rest of his life. As a madrigalist he was exceptionally gifted in the subtle expression of the text.

Telemann needs no introduction to festival audiences. His *Gesegnet is die Zuversicht* comes from his tremendous catalogue of more than 500 cantatas. Domenico Scarlatti, on the other hand, is hardly known for his vocal music. The great composer for the harpsichord produced more than 500 sonatas, but most of his vocal music comes from his early years and is modeled after the works of his famous father, Alessandro. His *Salve Regina* is drawn from a handful of sacred pieces that the younger Scarlatti produced. Maurizio Cazzati composed prolifically, producing 66 volumes of music, most of which was vocal. Cazzati composed a great deal of sacred music from his post as director of the music for S. Petronio, the largest church in Bologna.

Papa Haydn, best known to festival audiences for his symphonies and choral works, produced a great quantity of vocal music for soloist and for small ensembles. Much of his vocal music, the masses and oratorios excepted, rests in relative obscurity. The three selections on the program are drawn from a set of vocal ensemble pieces Haydn composed late in his career, in 1796, titled *Aus der Ramlers Lyrischer Blumenlese*, which included songs for various vocal combinations.

No vocal program recital would be complete without the music of Franz Schubert, whose more than 600 lieder defined German art song. Schubert too composed music for vocal ensembles. The selections on this evening's program demonstrate his remarkable gifts for lyric expression.

Our program ends with what may be Stephen Foster's festival debut. The composer of minstrel songs and many popular melodies that became part of the American folk tradition was essentially a self-taught "natural" melodist. Foster composed approximately 200 songs with piano or guitar accompaniments. These selections reflect Foster's inimitable melodic gifts.

– John Hajdu Heyer

Twilight Concert No. 3

AUGUST 6, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

Bach: His Friends and Rivals

Robin Carlson, Patricia Farrell, *flutes*
David Myford, *violin*
Jesse Read, *bassoon*
John Dornenburg, *viola da gamba*
Thomas Annand, *harpsichord*

I. Trio Sonata in G Major for Two Flutes and Continuo, BWV 1038 — **Johann Sebastian Bach** *1685 - 1750*
Largo
Vivace
Adagio
Presto

II. Quartet in D Major — **Johann Friedrich Fasch** *1688 - 1758*
Largo
Allegro
Largo
Allegro

III. Sonata in D Major for Viola da Gamba and Harpsichord, BWV 1023 — **J.S. Bach**
Adagio
Allegro
Andante
Allegro

IV. Quartet in D Minor from "Tafelmusik," Book No. 2 — **Georg Philipp Telemann** *1681 - 1767*
Andante
Vivace
Largo
Allegro

Wine and Cheese Reception for audience members at 4:30 p.m.
Courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, *President*, and Donna Igleheart, *Director of Development*, Stevenson School and to the Rev. Harold Englund for the use of this beautiful church

This concert will be delay broadcast on KUSP-FM 88.9 on Tuesday, August 19 at 10 a.m.

I. Trio Sonata
The trio sonatas stand in a curious relationship to other works of J.S. Bach. The genre held forth as the central instrumental chamber form for the high Baroque, and Bach's meager legacy in this form remains an anomaly in his prodigious catalog of works. The normal Baroque trio sonata employed two identical melody instruments and continuo (hence four players are required – two for the continuo part), but only one authenticated surviving work by J.S. Bach (BWV 1039) adheres to this model. Bach's other two trio sonatas, including this one and the great central movement of the *Musical Offering*, employ varied instruments for the upper two lines. This performance adapts the normal violin part to become a second flute part which brings it into conformance with typical trio sonata instrumentation.

II. Quartet in D major
Bach's contemporary, Johann Friedrich Fasch, studied at St. Thomas's in Leipzig with Bach's predecessor Kuhnau. He went on to study at the university in Leipzig, where he founded a *collegium musicum* which eventually became the famous concert series of the Leipzig Gewandhaus. He composed both church cantatas and various kinds of orchestral music with distinction and was much admired by Bach. His unusual treatment of orchestral instruments, in particular the wind instruments, attracted special attention from his contemporaries. Fasch's works are important for their originality, and for the creation of a musical vocabulary strikingly similar to the coming Classical idiom of Mozart and Haydn.

III. Sonata for Viola da Gamba and Harpsichord
The viol family of string instruments, to which the bass viola da gamba belongs, differs from the violin family (to which the cello belongs) in its construction. The viol's back is flat, its fingerboard is fretted and its shoulders are sloped, whereas the violin's back is convex and its shoulders are formed at right angles to the neck of the instrument. The wood of viols is generally thinner, and the normal number of strings is six instead of four. The viol family offers a sweetness of tone which the higher tension of the violin family prohibits. But that sweetness of sound comes at the expense of power. Only exceptional viola da gamba performers of today can present solo performances in our larger concert rooms.

The *Sonata in D* opens with an Adagio, a simple *arioso*, that serves as an introduction to the entire work. The Allegro that follows exhibits a fresh, popular quality based on a theme that exhibits clear four-measure groupings. A noble melody in the Siciliano tradition is presented in the Andante movement. The final Allegro, with its double theme, unfolds joyfully in an A-B-A structure.

IV. Quartet from "Tafelmusik"
Among Telemann's prodigious output of works are several sets called *Tafelmusik*, literally "table music" or banquet music, composed about 1733. Each *Tafelmusik* as a whole contains five sets of movements for various groups of instruments arranged in this order: suite, quartet, concerto, trio, and solo, plus an orchestral conclusion. While the suites, concerto, and final movements are orchestral, the quartet, trio, and solo constitute chamber works. Telemann composed these works in his capacity as musical director in the city of Hamburg to provide "a complete program of instrumental music for a Hamburg council or guild banquet or similar occasion." Thus these works are flexible compositions from which performers are free to draw music as needed for an occasion.

– John Hajdu Heyer

E. NAKAMICHI FOUNDATION RECITAL SERIES

Intermezzo No. 1
A Classic Treasury

David Myford, Leah Roseman, *violins*
Meg Eldridge, *viola*
Douglas McNames, *cello*
Sheryl Renk, *clarinet*

I. String Quartet in D Major, Opus 64, No. 5, "The Lark" — **Franz Joseph Haydn** *1732 - 1809*
Allegro moderato
Adagio cantabile
Menuetto: Allegretto
Finale:Vivace

II. Duo for Violin and Viola, K. 423 — **Wolfgang Amadeus Mozart** *1756 - 1791*
Allegro
Allegro
Adagio
Rondeau

III. Quintet in A Major for Clarinet and Strings, K. 581 — **W. A. Mozart**
Allegro
Larghetto
Menuetto
Allegretto con variazioni

Broadcast of this recital on KUSP-FM will be delayed until July 1998.

I. String Quartet

Haydn composed his Opus 64 in 1790 as the second set of the "Tost" quartets, so named by their dedication. By this time Haydn had brought the string quartet to a high level, and in these quartets he carries the classical string quartet to its peak. The "Lark" quartet remains one of Haydn's most beloved chamber works.

Haydn's quartet begins the plethora of bird music in this year's festival. The "Lark" subtitle comes from the opening theme of the first movement (in the first violin), although the tune in no way realistically represents the song of a lark. The second movement presents a poetic, melancholy *Adagio*. The minuet has a first section of only eight bars, but follows with an extended development not unlike that in Beethoven's First Symphony. The trio maintains the motion of running eighth notes, but offers contrast in the key of D Minor. The *Finale* presents a happy movement reminiscent of the "Gypsy Rondo" of Haydn's *Piano Trio in G*.

II. Duo for Violin and Viola

In July 1783 Mozart traveled from Vienna to Salzburg to introduce his young wife to his father and sister. He naturally visited his former colleague in the Archbishop's service, Michael Haydn, Joseph's younger brother. According to some reports, Mozart found the younger Haydn in bed lamenting the fact that he was unable to complete the Archbishop's order for a set of sonatas for violin and viola, whereupon Mozart sat down and dashed off two small masterpieces, this duo and one other. Earlier duos by the Haydns and others offer little to the second instrument in such duos. In Mozart's hands the resources of both instruments were drawn into music as rich as his finest chamber works, with each instrument participating fully.

III. Quintet

Although the clarinet had been in existence for nearly 80 years, it was only during Mozart's career that it gained wide-spread use, as indicated in his remark in a letter to his father from Mannheim in 1778: "Alas, if only we also had clarinets!" Mozart held a great fondness for the instrument, and his works for it changed the history of the instrument. Mozart composed the Clarinet Quintet in 1789 for his friend, the excellent Viennese clarinetist Anton Stadler, for whom he also composed the *Kegelstatt Trio* and the *Clarinet Concerto*. While the combination of wind and string instruments in chamber music was by no means a recent development, the way in which the instruments are combined in this quintet was new. Mozart resolved the compositional problems of combining the clarinet's unique timber with the strings by creating a piece in which the beauty of the instrument emerges, but as a balanced member of the ensemble rather than as an accompanied soloist. The resultant piece is a work whose charm and delicacy stand alone in the literature of chamber music for strings and winds.

– John Hajdu Heyer

E. NAKAMICHI FOUNDATION RECITAL SERIES

Intermezzo No. 2

John Butt, *Harpsichord*

I. Suite in G Minor/Major — **Louis Couperin**
ca. 1626 - 1661

Prélude
Allemande
Courante
Sarabande
Gaillarde
Chaconne

II. from the First Book of Toccatas and Partitas (1615, rev. 1637) — **Girolamo Frescobaldi**
1583 - 1643

Toccata Decima
Partite sopra la monicha

III. Five Preludes and Fugues from the *Well-Tempered Clavier,* Book One — **Johann Sebastian Bach**
1685 - 1750

No. 2 in C Minor
No. 7 in E-Flat Major
No. 9 in E Major
No. 15 in G Major
No 22 in B-Flat Minor

IV. Partita No. 4 in D Major (*ClavierÜbung,* Part I) — **J.S. Bach**

Ouverture
Allemande
Courante
Sarabande
Aria
Menuet
Gigue

This recital will be delay broadcast on KUSP-FM 88.9 on Monday, August 4 and 10 a.m.

I. Suite

Arguably the most subtle and expressive keyboard composer of the mid-seventeenth century, Louis Couperin was the first important member of the renowned Couperin dynasty of musicians. One of the two major sources of his music is UC Berkeley's Parville Manuscript, an anthology dating from around 1690, which takes its name from a "Monsieur de Parville" to whom it belonged during the mid-18th century. Couperin never conceived his pieces as comprising suites in the later Baroque sense. Rather the somewhat haphazard order of pieces in the sources suggests that the player was expected to assemble a suitable sequence according to the needs of the occasion. This G-Minor/Major "Suite" is thus concocted for this recital, drawing on the versions in the Parville Manuscript, which are particularly detailed in their notated ornamentation. The opening prelude is one of Couperin's famous "unmeasured preludes" where the player has to work out the rhythm and the precise placing of chords. The four central dances show a remarkably full texture that is always combined with a supreme sense of lyricism. The closing Chaconne features a variety of textures and characters, all interspersed with repetitions of the opening theme of lament.

II. Toccatas and Partitas

Girolamo Frescobaldi lived through one of the most exciting transformations in Western music history. Composers brought up in the objective, finely-chiselled polyphony of the late Renaissance were experimenting with harnessing music more directly to the sense of a verbal text, stirring and quelling the concomitant emotions and forsaking a strict and consistent layout of voices. The earlier style was never entirely superseded and often lay behind the later. Indeed Frescobaldi, like Monteverdi, was equally adept in both practices. Frescobaldi was, moreover, a first-class performer whose notated oeuvre undoubtedly contain a residue of his improvisatory gift.

His toccatas often present a simple chordal framework, but all are suffused with seemingly spontenous gestures and mood swings, giving the impression of a textless madrigal. The tenth toccata introduces several topics in succession, rather like the lines of a text, yet quite often a new topic will emerge from what seems like the casual embellishment of a previous sentence. In all, there is a sense of a "stream of consciousness," somehow held together by Frescobaldi's uncanny sense of chordal direction.

The variations on *"La monicha"* present a more traditional keyboard idiom of divisions (embellishments) on a popular song. Like the "sentences" of the toccata idiom, each variation introduces a new topic of ornamentation and the traditional imitative texture of Renaissance polyphony becomes more an element of "play" than one of severe compositional discourse.

III. Preludes and Fugues

Although legend has it that Bach composed his *Well-Tempered Clavier* Book I during a time of discontent and boredom, without access to an instrument, it seems certain that the pieces were drawn together from a variety of earlier sources and that the process of compilation and composition was relatively protracted (reaching roughly the present form in 1722, just before he moved to Leipzig).

Certainly the notion of writing a collection of pieces in every possible key (to most composers, many of these were only theoretical possibilities) must have required some thought. Bach also definitively established the practice of pairing a prelude with an independent fugue, something that had heretofore only been a particular variant of the usual pattern of writing a piece with alternating free and fugal sections. Something of this older conception survives in Bach's Prelude in E-Flat Major, a weighty amalgum of fugue and loose imitative fantasia that lies in striking contrast to the levity of the fugue proper.

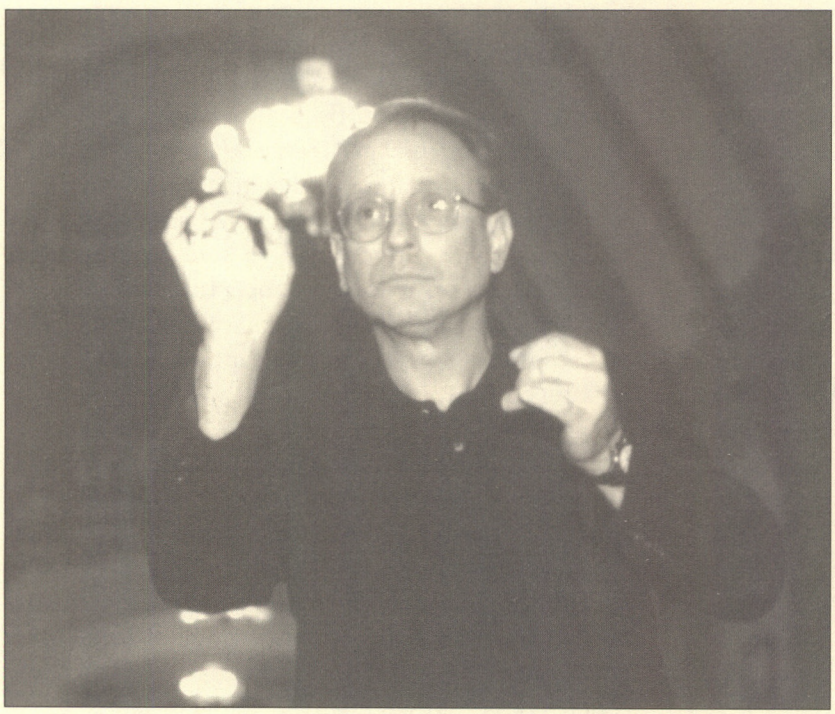
Bach clearly shared the encyclopaedic tendencies of his age in his desire not only to cover every possible tonality but also to give an exhaustive collection of the styles, techniques and moods that are possible within his chosen medium. Some preludes are based on the motivic arpeggiation of a simple succession of chords (e.g. the preludes in C Minor and G Major), others present lyrical arias (E Major) or laments (B-

Flat Minor). While some fugues look backwards to the severity of Renaissance counterpoint (B-Flat Minor) all encapsulate a particular mood or character, and the compositional technique is usually directed toward dramatic effect: the episodes (i.e. those sections where the "subject" is absent) are particularly well-profiled in the C Minor Fugue, where the sense of expectation for the next entry is well-cultivated (there is, for instance, a "false entry" of the subject). Episodes are also a major element of the E-Flat Fugue where the mood combines fleet brilliance and levity. The G Major Fugue – one of the longest – sets up a pattern of perpetual motion in a dance-like compound meter, and, with a touch of the minor mode toward the end, it drives toward a dramatic conclusion.

IV. Partito No. 4

While the *Well-Tempered Clavier* was not published until the early nineteenth century, Bach published several other keyboard pieces, most notably the four parts of the "ClavierÜbung" ("keyboard practice"). The six partitas constituting the first part initially appeared in separate issues 1726-30 (all six were reissued as a group in 1731); no. 4 in D appeared in 1728. As Bach was to do in the three later volumes, he began the second half of the publication (i.e. no. 4 in the group of six) with a French Ouverture, a piece typically opening with a chordal section in regal, dotted style, followed by a lively fugue (in this case deriving as much from the style and virtuosity of the Italian concerto as from French music). The first traditional dance in a German suite was the Allemande (i.e. "German" dance), a dance that had long fallen out of actual dance practice. Thus it is particularly stylized as a lyrical piece of music, having more to do with vocal, highly-ornamented arioso than with dance steps; there is also a sense that the melodic line can be passed from voice to voice, an allusion to lute performance.

The Courante is more lively, playing on the ambiguity of a six-beat meter (since this can be divided into twos or threes). The opening gesture is close to that of the Allemande, as is the essentially melodic texture; Bach did not always make such connections between pieces within one suite, but this was a practice with a long pedigree. The Sarabande is traditionally the slowest piece in a keyboard suite and, in this case, is far removed from dance practice, recalling the expansive aria style of the Allemande and presenting an incredibly intense ornamental texture.



Next follow two "modern" pieces, first an Aria which is surprisingly un-vocal (particularly in comparison to the Allemande and Sarabande); it seems rather that Bach is evoking the narrative of a texted genre – the music seems to tell a story, based on a strongly-profiled event that leads to many strange adventures, each half closing with a firmly conclusive cadence. The Menuet (the only dance of this collection that was still regularly danced in Bach's time) returns to lyricism and grace and sets up the triplet motion for the closing Gigue, a movement of superlative brilliance.

– John Butt

E. NAKAMICHI FOUNDATION RECITAL SERIES

Intermezzo No. 3
German Organ Music: Bach and Beyond

Thomas Annand, *organ*

I. Prelude and Fugue in D Major, BWV 532 — **Johann Sebastian Bach** *1685 - 1750*

II. Sonata in D Major — **Carl Phillip Emanuel Bach**
Allegro di molto
Adagio e mesto
Allegro

III. Sonata I in F Major, Opus 65 (1844) — **Felix Mendelssohn**
Allegro moderatoe serioso
Adagio
Andante recitativo
Allegro assai vivace

IV. *Mein Jesu, der du mich* — **Johannes Brahms**
Herzlich tut mich erfreuen
(from Eleven Chorale Preludes Op. 122)
Prelude and Fugue in G Minor

V. Benedictus, Opus 59 (1901) — **Max Reger** *1873 - 1916*
Introduction, Passacaglia and Fugue in B Minor, Op. 96

This recital will be delay broadcast on KUSP-FM 88.9 on Wednesday, August 20 at 10 a.m.

I. Prelude and Fugue in D Major
This, one of Bach's most popular preludes and fugues, presents a brilliant showpiece for the organist. Bach conceived this festive work on a particularly grand scale. It was composed early in Bach's career, but it shows an exceptionally thorough working out of the musical ideas in both the prelude and the fugue. The prelude consists of three sections: a magnificent introduction, a serene and sedate *"Alla breve,"* and a dramatic Adagio, which concludes with recitative-like passages. The brisk, dazzlingly bravura fugue is built on a long sequence-laden subject, one that Nathan Broder once compared to a dog chasing its own tail. The principal subject and a contrasting countersubject are developed thoroughly in this splendid fugue.

II. Sonata in D Major
Carl Philipp Emanuel Bach, the second surviving son of Johann Sebastian Bach, became the most famous and the most prolific of the Bach children. He held positions of great influence in Berlin and in Hamburg, and was widely esteemed as a keyboard player, a composer, and a music theorist. In 1740 Emanuel was appointed to the court of Frederick the Great of Prussia. He served the monarch for nearly 30 years. C.P.E. Bach's expressive Organ Sonata in D Major is the first of a set of seven organ works composed between 1755 and 1758 for Princess Amalia of Prussia (Frederick's sister).

III. Sonata I
The music of Felix Mendelssohn appears most appropriately on our festival program. (See the notes for the Wednesday Concert.) Throughout his all-too-brief life Mendelssohn worked zealously for the cause of Bach. Bach's influence can be seen in his *Sonata No. 1 in F-Minor*, the most extended of the six sonatas in Opus 65. The first of its four movements unfolds with a short chordal introduction followed by a polyphonic, sometimes fugal concert-piece, enclosing the verses of the Chorale *Was mein Gott will, das g'scheh' allzeit*. There follows a *Song without Words* with pleasant echo effects. The strikingly original third movement presents a display of contrasting tone colors and textures, leading without a break to a brilliant concluding Toccata.

IV. Two Chorale Preludes
Brahms studied Bach most of his life. In his organ works Brahms paid homage to Bach, emulating the Baroque master's sacred contrapuntal style, but in Brahms' own harmonic idiom. The *Chorale Preludes, Op. 122* come from 1896, a contemplative period near the end of Brahms' life. The two chorales here offer musical contrast as reflected in their liturgical application. *Mein Jesu, der du mich* (My Jesus, who did give to me) applies to the Passiontide, *Herzlich tut mich erfreuen* (O how my heart rejoices) to Easter. Both chorales are treated in motet style, with each phrase of the chorale used as a motif for a small section of embellishment before proceeding to the next phrase of the chorale.

V. Benedictus, Op. 59; Introduction, Passacaglia and Fugue in B Minor, Op. 96
Max Reger enjoyed a deep lifelong relationship with the music of J.S. Bach. His predilection for counterpoint, derived from an early study of Bach and of Renaissance polyphony earned him the nickname "the second Bach," a label that recognized his exceptional ability in the technique of variation and fugue. Reger composed many Bach-inspired works, including *Variations and Fugue on a Theme of J.S. Bach, Op. 81*, and the *Fantasia and Fugue on B-A-C-H, Op. 46*. The *Benedictus*, Op. 59, which opens this section, stands in sharp contrast to Opus 96, which follows. The latter presents a profound, bold composition whose character is immediately displayed in the powerful, rugged opening of the Introduction. The movement recalls the harmonic tensions of Reger's *Bach-Phantasy for Organ*, Op. 46. The *Passacaglia* consists of 28 variations on a highly chromatic theme of eight bars. The subject includes eleven of the twelve possible chromatic tones (only D-sharp is missing). The fugue gradually rises from an extreme pianissimo and a light staccato at its beginning to a colossal, chordal coda in which once again Reger seeks the tonal splendor of the full organ.

– John Hajdu Heyer

E. NAKAMICHI FOUNDATION RECITAL SERIES

Intermezzo No. 4
A Madrigal Bestiary: Songs of Birds, Battles and Bugs

The Festival Chorale
Bruce Lamott, *conductor*

Members of the Festival Orchestra

I. Bugs and Beasts

El Grillo (The Cricket) — Josquin des Prez *(c. 1440 - 1521)*
Une puce (The Flea) — Claude LeJeune *(c. 1530 - 1600)*
Ye Spotted Snakes — Richard John Samuel Stevens *(1757 - 1837)*

Gillian Hoffman, Martha Cowan, *sopranos*
Foster Sommerlad, *countertenor*
Scott Whitaker, *tenor;* David Newman, *bass*

II. Love and War

Bourlesque de Quixotte (Don Quixote Suite) TWV 55 — Georg Philipp Telemann *1681 - 1767*
Ouverture
La Reveil de Quixotte (The Awakening of Don Quixote)
Son Attaque des Moulins á Vent (His Attack on the Windmills)
Ses soupirs amoureux après la Princesse Dulcinée
(His Sighs of Love for Princess Dulcinea)
Sanche Panse berné (Sancho Tossed in a Blanket)
La Galope de Rosinante celui d'Ane de Sanche Panse
(Rosinante's Gallop. The Gallop of Sancho's Mule)
Le Couché de Quixotte (Quixote at Rest)

Elizabeth Stoppels, Mary England, *violins*
Stephanie Railsback, *viola*
Jennifer Morsches, *cello*
Kristin Zoernig, *bass*
Daniel Lockert, *harpsichord*

Amor vittorioso (Cupid victorious) — Giovanni Giacomo Gastoldi *(c. 1550 - 1622)*
Una sañosa porfía (A furious conflict) — Juan del Encina *(1468 - c. 1529)*
Il est bel et bon (He is handsome and good) — Pierre Passereau *(fl. 1509 - 1547)*

III. Birds

Concerto for Flute and Strings in D Major, RV 428 — Antonio Vivaldi
"Il Gardellino" (The Goldfinch) — *1678 - 1741*

Allegro
Largo
Allegro

Robin Carlson, *flute*

Il bianco e dolce cigno (The White and Lovely Swan) — Jacob Arcadelt *(c. 1505 - 1568)*
The Silver Swan — Orlando Gibbons *(1583 - 1625)*
Le chant des oiseaux (Song of the Birds) — Clement Jannequin *(c. 1485 - 1558)*

Organ Concerto in F Major, Op. 4, No. 6 — George Frideric Handel
("The Cuckoo and the Nightingale") — *1685 - 1759*

Larghetto
Allegro
Larghetto
Allegro

Daniel Lockert, *organ*

This recital will be delay broadcast on KUSP-FM 88.9 on Wednesday August 6 at 10 a.m.

I. Bugs and Beasts: A Madrigal Bestiary
The sounds of birds and bugs have inspired musicians from the time of the genesis of their art. This afternoon's program offers a retrospective of music honoring sundry creatures both in instrumental and vocal forms.

The madrigal has long been associated with descriptive textual music – indeed the term "madrigalism" is used to describe a musical effect intended to illustrate, usually in a literal way, some aspect of the text in a vocal composition. Josquin's little cricket piece offers a particularly clever representation of that most chirpy of common bugs. Orlando Gibbons' *The Silver Swan*, on the other hand, pays homage to the grace and beauty of that bird, and reflects on the concept of the the swan's song, without actually representing bird sounds musically. Arcadelt's *The White and Lovely Swan* follows in a similar vein. Jannequin, like Josquin, seizes the sounds of nature for inspiration most effectively in his *The Song of the Birds*. Snakes are only rarely celebrated in song, but poets favor snakes, and thus serpents get their moment in music, as in Richard John Samuel Stevens' popular setting of Shakespear's *Ye Spotted Snakes*.

II. Love and War, Orchestral Suite "Don Quixote"
In his music, Telemann contributed what Romain Rolland described as "currents of fresh air." This observation applies above all to Telemann's instrumental chamber music as exemplified in this suite based upon one of his favorite themes.

Telemann produced orchestral suites with ease. In his autobiography of 1739 he claimed to have composed more than 600 of them. His typical suite is made of a series of dances that follow an opening overture in the French style (with alternating slow, majestic, and faster sections). This suite, however, proceeds to a series of programatic movements with subtitles relating to Cervantes' story.

III. Birds Concerto *"Il Gardellino"*
Vivaldi made many significant musical contributions in honor of birds and other living things. The *Concerto in D Major* takes its name from the "Goldfinch," no doubt because of its bird-like passages. The concerto follows the typical Vivaldian pattern: the outer movements are characterized by extremely rapid passage work involving wide leaps and virtuosic broken chords. In the *Largo* the soloist presents a florid song in 12/8 supported by sustained strings.

Concerto for Organ, "The Cuckoo and the Nightingale"
In his organ concertos Handel made a great innovation by combining the German predilection for the organ and the Italian vogue of the concerto grosso. With their brilliant passage work in continuo-homophony and its superficially handled, improvisatory polyphony, Handel's organ concertos represent an opposite style to the severe German organ style.

Handel's *Concerto No. 13 in F Major*, best known by its subtitle "The Cuckoo and the Nightingale," offers the first of the several cuckoo music pieces appearing on this year's festival programs. (See Thursday Recital and Concert programs.) The opening movement of this concerto is an instrumental adaptation of his Chamber Sonata, Op. 5, No. 6, for two violins and continuo. It is a typical example of Handel's expressive art – nowhere in the piece is there a lack of melodic beauty. The following Allegro gave the concerto its descriptive title. The movement is remarkable both for its charming bird imitations and for its curious oscillations between major and minor. In the next movement Handel expected the organist to improvise freely, a practice Handel is known to have exercised with remarkable skill himself. The Larghetto that follows is a lovely pastorale, again displaying great melodic beauty. For the fourth movement Handel returns to his Chamber Sonata and arranges its fourth movement in an exuberant, contrapuntal finale.

– John Hajdu Heyer

E. NAKAMICHI FOUNDATION RECITAL SERIES

Intermezzo No. 5
La Boutique Exotique: Postcards from the Edge

I. *Sonnerie* for Violin, Viola da Gamba and Harpsichord — **Marin Marais** *1656 - 1728*

II. *Le Tableau de l'Operation de la Taille* — **M. Marais**
(The Gall Bladder Operation)

III. *Pièces de Clavecin*, Fourth Concert — **Jean-Phillippe Rameau** *1683 - 1764*
for Violin Viola da Gamba and Harpsichord
La Pantomime: Loure un peu vive
L'indescréte: Vivement
La Rameau

IV. *Le Tombeau* for Violin and Basso Continuo — **Jean Marie Leclair** *1697 - 1764*
Grave
Allegro ma non troppo
Gavotta Gratiosa-Altra
Allegro

V. Concerto Comique, *"Les Sauvages"* — **Michel Corrette** *1709 - 1795*
for Two Violins, Flute, Viola and Basso Continuo
La Turque
Adagio
La Confession

VI. *L'Automne, Cantate à Voix Seule avec Symphonie* — **Joseph Bodin de Boismortier** *1682 - 1765*
for Baritone,Violin and Basso
Prélude et récitatif: *Ou suis-je? de quel bruit retentissant les airs?*
Air-gayement: *Chantons, danson, et qu'on nous verse à boire.*
Récitatif: *Mais profitant des beaux jours de L'Automne*
Air-Gracieusement: *Coule, coule dans nos vienes*
Récitatif: *Quel est donc de mes sens l'avenglement extrême!*
Air-doucement: *En vain la plus fière beauté, viendrait me prodiguer ses charmes*
Air-gayement: *C'en est fait, à Bacchus, je céde la victoire*

VII. Chaconne from *Armide* — **Jean Baptiste Lully** *1632 - 1687*

Donald Wilkinson, *baritone*
Cynthia Roberts, Lisa Ferguson, *violins*
George Thomson, *viola;* Allen Whear, *cello*
Thomas Annand, *harpsichord;* Patrica Farrell, *flute*

This recital will be delay broadcast on KUSP-FM 88.9 on Thursday, August 21 at 10 a.m.

I. *Sonnerie*
Marin Marais was the most celebrated virtuoso of the viola da gamba in his time. He studied with Lully and, from 1685, played in the French royal orchestra. With Pascal Colasse he directed the orchestra of the Royal Academy of Music. He composed several operas of which *Alcyone* of 1706 was the most successful. Marais composed many pieces with descriptive titles which he called *pièces de characteres*. The Sonnerie is one of these – simply a character piece describing the ringing of the bells.

II. *Le Tableau de l'Operation de la Taille*
Marais published five books of *pièces de violes*, including works for two and three viols. In addition to many suites, these books contain a series of *tombeaux* (pieces in honor of Marias' mentors, including Lully and Sainte-Colombe), and a rich variety of character pieces including this outlandish *Tableau de l'Operation de la Taille* (a Presentation of the Gallbladder Operation), which Marais composed in 1725. The work depicts the gruesome details of an operation for the removal of a stone in the bladder, an ordeal that Marais may have suffered without the benefit of an anaesthetic in about 1720. A commentary in the score describes the stages of the operation, such as "The sight of the equipment," "Shivering on observing it, "The descent of the equipment," "Serious reflections," etc.

III. *Pièces de Clavecin*
Bach's great French contemporary Jean-Phillipe Rameau is best known today for his harpsichord music, but in his lifetime was also famous as a musical theorist and a composer of operas. Rameau exhibited extraordinary musical talents from early childhood. His father, organist of the Cathedral of Dijon, had hoped for a law career for his son, but very early on it became clear that Jean-Phillipe would become a musician. After a short visit to Italy, Rameau held several organ positions briefly before settling in Paris in 1706. At that time Rameau began to publish keyboard works, eventually producing four collections (1706, 1724, 1728, 1741). Most of these are pieces with descriptive titles in the French tradition; the others are primarily dance pieces.

The *Pièces de Clavecin en Concerts* are Rameau's sole contribution to the literature of chamber music. The *Concerts* are works of remarkable artistry and great flexibility. Indeed, Rameau states in his prefaces to them that the works can be modified in several ways with viable results, even to the extent of eliminating the string parts. The *Fourth Concert* opens with a brilliant movement, in sonata form, that displays great variety: clarion calls, massive chords, acrobatic, sweeping scales and dynamic variety – all evoking the performance of a skilled pantomime. The middle movement, a rondeau, is a caricature of a spirited but careless individual. Rameau scholar C. Girdlestone suggests that the concluding *La Rameau* is probably a family joke. The scales, arpeggios and repeated notes which form the substance of the work suggest the constant keyboard practice which must have prevailed in the Rameau household. It is a dry joke, in keeping with what we know of Rameau's character.

IV. *Le Tombeau*
Jean-Marie Leclair, generally considered the founder of the French violin school, was born in Lyon and first worked in Turin as a ballet master and composer. In 1728 he moved to Paris, where he quickly developed a reputation for his violin playing. For a time he was a member of the royal orchestra, but in 1737 he resigned after a quarrel over its directorship. He remained active as a teacher of violin and a composer. He was murdered late one evening as he was coming home, probably by a nephew with whom he had had a falling out, in Paris in 1764.

During his career Leclair published four collections of violin sonatas, with twelve sonatas in each set. In those sonatas Leclair modified the Corellian sonata style to accommodate French taste, and in doing so he imbued the Italian sonata style with elements drawn from the dance style developed in the music of Lully. Through his sonatas and concertos Leclair established himself as the first great figure of the French violin tradition.

V. *Concerto Comique, Les Sauvages*
Rather little is known of the French organist, composer and author Michel Corrette despite his

considerable activity in 18th-century music. A prolific composer, Corrette was among the first French musicians to composed concertos in the "Italian style" that Torelli developed. His writings reveal a lively musical personality. Much of his music, including many concertos and cantatas (e.g. The servant of Good Tobacco), was composed with a generous measure of humor. He composed no less than twenty-five "Concertos Comiques" for various instruments between 1732 and 1760. Many of these works are of a popular nature, some even employing rustic instruments such as hurdy-gurdys and musettes. They are all of a descriptive nature.

VI. *L'automne*

The cantata as a form in France stands quite apart from the genre as developed by J.S. Bach. The French cantata reached a high point of popularity in the 1720s in the works of Michel Pignolet de Montéclair and his contemporaries, including Joseph Bodin de Boismortier.

Boismortier was chiefly a composer of instrumental music; his works number in excess of 100 opus numbers. In addition, he wrote opera-ballets, motets, and several cantatas, including a set composed for the four seasons. *L'automne* from that set is composed for baritone, with four arias, each preceded by a recitative. The arias each feature an instrumental obbligato – the flute in the first and third, the violin in the second, and the oboe in the fourth.

VII. Chaconne from *Armide*

It was a strange twist of fate that led the Italian-born Giovanni Battista Lulli to become the most powerful musician in France, to the extent that from 1662 until his death he completely controlled French court music. His "French" style of composition was imitated throughout Europe. Born of Italian parents, Lully gallicized his name when he became a naturalized Frenchman. He was a man of insatiable ambition whose rise from violinist in Louis XIV's court band was meteoric and was accomplished by brazen and merciless intrigue. By 1674 no opera could be performed anywhere in France without Lully's permission. From 1672 until the time of his death he worked with the librettist Philippe Quinault on operatic and ballet works varying from the classical *Atys* (1676) and *Isis* (1677) to the heroic *Roland* (1685) and the pastoral *Le Temple de la paix* (1685). Lully died of an infected wound in his foot caused by his long conducting stick during a rehearsal.

Like many 17th century opera composers, Lully liked to use the chaconne as an important musical tool. *Armide* was composed in 1685, two years before the composer's death. Its chaconne, based on a falling four-note pattern in the bass, comes from the final tragic scene of the opera, and presents one of Lully's greatest inspirations.

– John Hajdu Heyer

E. NAKAMICHI FOUNDATION RECITAL SERIES

Intermezzo No. 6
Celestial Beauty in the Mission: Brilliant Music for Trumpet, Soprano and Organ

Rosa Lamoreaux, *soprano*
Wolfgang Basch, *trumpet*
John Butt, *organ*

I. Sinfonia, Recitativo and Aria from *"Il Giardino de Amore"* for Soprano, Trumpet and Organ	**Alessandro Scarlatti** *1660 - 1725*
II. "Capriccio on the Cuckoo" for Organ	**Girolamo Frescobaldi** *1583 - 1643*
III. Arias for Soprano, Trumpet and Organ	
"Su la cetra amorosa"	Tarquinio Merula *(1590 - 1655)*
"Alle voci del bronzo guerriere"	Georg Frideric Handel *(1685 - 1759)*
"Veni consolator"	Damian Stachowicz *(1658 - 1699)*
IV. Chaconne in D Major for Organ	**Johann Pachelbel** *1653 - 1706*
V. Concerto in G Major for Trumpet and Organ	**Johann Gottfried Walther** *1684 - 1748*
VI. *"Alla caccia"* for Soprano and Organ	**Antonio Vivaldi** *1678 - 1741*
VII. Pastorale in F Major for Organ, BWV 590	**Johann Sebastian Bach** *1685 - 1750*
VIII. *"Si riscaldi il Tebro"* for Soprano, Trumpet and Organ	**A. Scarlatti**

This recital will be delay broadcast on KUSP-FM 88.9 on Friday, August 22 at 10 a.m.

I, VIII. Sinfonia, Recitativo and Aria
Alessandro Scarlatti, father of Bach's contemporary Domenico Scarlatti, is chiefly remembered for his operas. In them he established the form of the Italian overture (i.e., the opera overture in three sections, allegro-adagio-allegro), which was a forerunner of the classical symphony. In addition he was one of the most important figures in the development of classical harmony. Today his operas are rarely performed, but his exquisite arias drawn from operas and cantatas, including these two, preserve Scarlatti's art by frequently appearing in recital programs.

II. "Capriccio on the Cuckoo"
Girolamo Frescobaldi, the greatest Italian keyboard virtuoso of the early seventeenth century, held a reputation in Europe for his keyboard playing not unlike that which J.S. Bach would command a century later. As a young man J.S. Bach copied Frescobaldi's *Fiori musicali*, an important collection of diverse compositions. Frescobaldi also taught some of the most important figures in seventeenth-century German music, including Froberger, Tunder, and Kerll. Bach knew the music of all these masters, and through that connection the Italian organ virtuoso had a decided impact on the musical heritage of J.S. Bach.

The breadth of Frescobaldi's compositions included fugues, toccatas, canzonas, many dance pieces and capriccios for organ and harpsichord. The capriccio (English = caprice) presents a whimsical or fanciful piece in a free form. Frescobaldi's cappriccios do not conform to any particular rules: they have contrasting sections with sudden fluctuations of tempo. This cappricio presents such a piece based on the call of the cuckoo bird.

III. Arias for Soprano, Trumpet and Organ
Tarquinio Merula was among the most progressive Italian composers of his generation and excelled in both vocal and instrumental composition. He seems to have had an uneven temperament, and moved from one post to another rather quickly. He made important contributions to the development of the accompanied motet and instrumental sonata. *Su la cetra amorosa* (on the amorous lyre) comes from Merula's Opus 10, a set of madrigals and other concerted music.

Despite his German birth and decades spend in England, Handel must be considered first and foremost an Italian master of vocal composition. Handel's arias, most often composed for a solo voice with continuo, and possible additional "obbligato" instruments, were the principal building blocks of his operas. This aria is drawn from Handel cantata HWV 143 *Olinto pastore*.

Polish composer Damian Stachowicz (1658-1699) directed the music of the college chapel at Lowicz where he also lectured on poetics and rhetoric. His extant works are uneven: some show signs of haste and technical deficiency, while others demonstrate a masterly technique. This aria, which resembles arias of the Venetian operatic school, is among his finest compositions.

IV. Chaconne
Like Bach, Johann Pachelbel came from a family of musicians and received early music training at a high level. In 1677 he became organist to the Eisenach court, and there he became friendly with Sebastian Bach's father. Sebastian's elder brother Johann Christoph studied for several years with this important teacher and composer, and it was from this brother that the young Sebastian received his first known musical training at the keyboard.

Pachelbel's importance as a composer lies principally in his organ music, which amalgamated the south and central German styles and thus exerted a considerable influence on Bach. Pachelbel wrote many fugues, toccatas, organ chorales and chaconnes. Among the latter is the famous *Canon in D Major* which reached an extraordinary popularity in recent years, and, for a time, was the single best selling piece of classical music. His fondness for variation form is demonstrated in his six chaconnes for organ. The *Chaconne in D* exhibits a rich – though controlled – profusion of compositional devices over the repeated bass.

V. Concerto for Trumpet and Organ
The reputation of Johann Gottfried Walther, Sebastian Bach's maternal cousin and close friend, is sustained by his work as an organist, a composer, a

theorist, and a music lexicographer. Walther studied with Johann Bernhard Bach, Sebastian's uncle, in Erfurt. From 1707 until his death he served as organist at the town church in Weimar. As a composer, Walther reported in his autobiography that he wrote "92 vocal and 199 keyboard works based on chorales" as well as 78 works by other composers that he arranged. He was an excellent composer of organ music, particularly in the chorale variation genre, but he is probably best remembered for his important dictionary of music, the *Musicalisches Lexicon*, which he published in 1732. In it he displayed a vast knowledge of the materials of music theory and history.

VII. Pastorale for Organ

The *Pastorale* is the only example of its kind in all of Bach's organ works. Only the first movement of the work is a true 12/8 pastorale. That movement, with its gentle rocking motion, its extended pedal points, and its "siciliano" rhythm resembles Christmas compositions by Frescobaldi, Corelli and others. This movement is followed by three others forming an suite of sorts. No autograph survives, however, casting some doubts on Bach's intentions for these movements. Although the third movement, in 3/8, shares some of the same character of the first, the second and the final movements are clearly showpieces that display the technical artistry of the organist and thus carry little of the pastoral character in them.

– John Hajdu Heyer

E. NAKAMICHI FOUNDATION RECITAL SERIES

Intermezzo No. 7
The Continuo Player's Revenge

I. *Troisième Concert à deux instruments à l'unison* — **François Couperin**, *1668 - 1733*
Prélude: Vivement
Air: Agréablement
Sarabande: Tendrement
Chaconne: Légère

II. Sonata Prima in E Minor, *Oeuvre Deux* for Cello and Continuo — **Jean-Baptiste Masse**, *early 18th c.*
Adagio
Allegro ma non presto
Gavotta I & Gavotta II
Allegro assai

III. Suite No. 1 in G Major for Solo Cello, BWV 1007 — **Johann Sebastian Bach**, *1685 - 1750*
Praeludium
Allemande
Courante
Sarabande
Menuetto - Menuetto - Menuetto
Gigue
Douglas McNames, *cello*

IV. Sonata No. 1 in A Minor for Two Cellos and Continuo — **Giacobbe Cervetto**, *c. 1682 - 1753*
Adagio
Allegro
Menuetto primo: Comodo
Menuetto secondo: Allegro

V. Concerto à quatre in D Major, *"Le Phénix"* — **Michel Corrette**, *1709 - 1795*
Allegro
Adagio
Allegro

Douglas McNames, Allen Whear, Jennifer Morsches, *cellos*
Jesse Read, *bassoon*; John Butt, *harpsichord*

The broadcast of this recital will be delayed until July 1998.

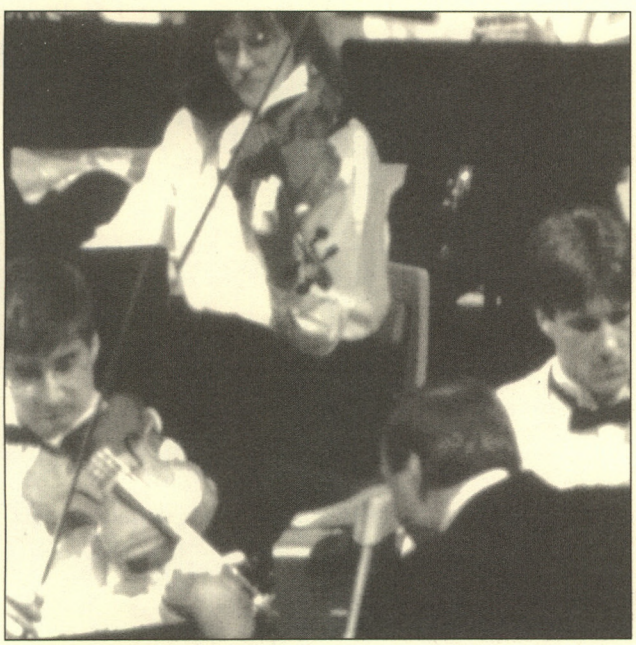
I. *Troisième Concert*

Bach's eminent French contemporary François Couperin was also the most distinguished of a family dynasty of musicians. Like that of his great German counterpart, Couperin's skill as an organist, not his compositional prowess, gave the greatest impetus to his career. Also like Bach, Couperin stayed clear of opera, writing primarily music for the church and for instruments and the keyboard.

Couperin's *Concerts* were chamber works for various instrumental combinations in which the composer accommodated the musical taste of the sophisticated French court at a very high artistic level. The 13th Concert appears in a set called the *Les goûts-réünis* (the Styles Reunited), published in Paris in 1724. In these works Couperin strove to reconcile French and Italian taste in chamber music.

II. Sonata Prima

Very little is known about the life of this obscure eighteenth-century cellist and composer. Masse is known only through his music and through his position in the court of Louis XV, where Masse served as a chamber musician. His sonatas for violoncello, of which he published three sets, indicate an exceptional technical understanding of the instrument. This cello duo offers unusual sonorities for its era.



III. Suite No. 1

Bach approached the task of creating solo works for the cello much in the same way he did everything else – he exploited the instrument's capabilities to the fullest. For cellists, Bach's suites present the supreme challenge to technique, interpretation, and musical expression, and the second suite is no exception. It follows the normal outline of a *Prelude* followed by five dances, including an *Allemande*, a *Courante*, a *Sarabande*, and a closing *Gigue*. The penultimate movement varies in Bach's suites; here we find a pair of minuets.

IV. Sonata No. 1

The Italian composer and cellist Giacobbe Basevi Cervetto spent the greatest part of his long career in England where he arrived about 1738. He was one of a group of London-based Italians who brought the cello into favor in England as a solo instrument. He composed in a fluent *galant* style, with clear-cut symmetrical melodies, slow harmonic rhythm, frequent triplet decoration and many grace notes. The Sonata in A Minor follows Cervetto's typical scheme of two contrasting movements followed by minuets.

V. Concerto à quatre

Rather little is known of the French organist, composer and author Michel Corrette, despite his considerable activity in 18th-century music. A prolific composer, Corrette was among the first French musicians to compose concertos in the "Italian style" that Torelli developed. He composed much of his music, including "25 concertos comique" and cantatas (e.g. The Servant of Good Tobacco), with a generous measure of humor.

The opening movement of *Le Phènix* reflects Corrette's melodic gifts in a march-like allegro. The Adagio opens and closes with a striking passage that displays the sonority of the instruments in a chordal passage at the beginning and end. A sustained lyric passage provides the principal section of the middle movement. The finale returns to allegro to close with a rondo-like movement.

– John Hajdu Heyer

THE VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE CONCERT

1997 Adams Fellows

Louise Fauteux, *soprano* Emily Eyre, *alto*
Michiel Schrey, *tenor* Sean Watson, *baritone*

with

Patricia Farrell, *flute;* Neil Tatman, *oboe, oboe d'amore, oboe da caccia*
Cynthia Roberts and Leah Roseman, *violins*
Meg Eldridge, *viola;* Douglas McNames, *cello;* Daniel Lockert, *harpsichord, organ*

Wir eilen mit schwachen, doch emsigen Schritten **Johann Sebastian Bach**
(from Cantata BWV 78 *"Jesu, der du meine Seele"*) *1685 - 1750*
Ms. Fauteux, Ms. Eyre, Mr. McNames, Mr. Lockert

Recit: *Wenn die Mietlinge schlafen* Aria: *Seht, was die Liebe tut* **J.S. Bach**
(from Cantata BWV 85 *"Ich bin ein guter Hirt"*)
Mr. Schrey, Ms. Roberts, Ms. Roseman, Ms. Eldridge, Mr. McNames, Mr. Lockert

Pursuing Beauty (from the opera *The Indian Queen*) **Henry Purcell**
I'll sail upon the dogstar
Ms. Eyre, Mr. McNames, Mr. Lockert *1659 - 1695*

Lord, What is Man? **H. Purcell**
Mr. Watson, Mr. McNames, Mr. Lockert

Eilt, ihr Stunden, kommt herbei **J.S. Bach**
(from Cantata BWV 30 *"Freue dich, erlöste Schar"*)
Ms. Fauteux, Ms. Roberts, Ms. Roseman, Ms. Eldridge, Mr. McNames, Mr. Lockert

Qui sedes (from *Mass in B Minor* BWV 232) **J.S. Bach**
Ms. Eyre, Mr. Tatman, Ms. Roberts, Ms. Roseman, Ms. Eldridge,
Mr. McNames, Mr. Lockert

So schnell ein rauschend Wasser schiesst **J.S. Bach**
(from Cantata BWV 26 *"Ach, wie flüchtig"*)
Mr. Schrey, Ms. Farrell, Ms. Roberts, Mr. McNames, Mr. Lockert

Schlummert ein, ihr matten Augen (from Cantata BWV 82 *"Ich habe genug"*) **J.S. Bach**
Mr. Watson, Mr. Tatman, Ms. Roberts, Ms. Roseman, Ms. Eldridge,
Mr. McNames, Mr. Lockert

Ricetti gramezza e pavento (from Cantata BWV 209 *"Non sa che sia dolore"*) **J.S. Bach**
Ms. Fauteux, Ms. Roberts, Ms. Roseman, Ms. Eldridge,
Mr. McNames, Mr. Lockert

Gloria sei dir gesungen **J.S. Bach**
(final chorale from Cantata BWV 140 *"Wachet auf, ruft uns die Stimme"*)
Full Ensemble

This recital is the final event of the 1997 Adams Vocal Master Class.

Faculty: David Gordon, Rosa Lamoreaux, Catherine Robbin, Sanford Sylvan, Daniel Lockert

The Carmel Bach Festival expresses its gratitude to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions, noon to 2:00 p.m. on July 21, 24, 28, 31, August 4 and 7.

BACH'S TOPS 1997

THURSDAY, JULY 31, 7:30 PM, HARTNELL COLLEGE, SALINAS
THURSDAY, AUGUST 7, 7:30 PM, OLDEMEYER CENTER, SEASIDE

Baroque for the Birds: A Musical Aviary

I. The Arrival of the Queen of Sheba — **George Frideric Handel**
(from the oratorio *Solomon*) — *1685 - 1759*

II. Bugs and Beasts
El Grillo (The Cricket) — Josquin des Prez *(c. 1440 - 1521)*
Une puce (The Flea) — Claude LeJeune *(c. 1530 - 1600)*
Ye Spotted Snakes — Richard John Samuel Stevens *(1757 - 1837)*
Gillian Hoffman, Martha Cowan, *sopranos*
Foster Sommerlad, *countertenor;* Scott Whitaker, *tenor;* David Newman, *bass*

III. *Bourlesque de Quixotte* (Don Quixote Suite) TWV 55 — **Georg Philipp Telemann**
1681 - 1767
Ouverture
La Reveil de Quixotte (The Awakening of Don Quixote)
Son Attaque des Moulins à Vent (His Attack on the Windmills)
Ses soupirs amoureux après la Princesse Dulcinée (His Sighs of Love for Princess Dulcinea)
Sanche Panse berné (Sancho Tossed in a Blanket)
La Galope de Rosinante. Celui d'Ane de Sanche Panse.
(Rosinante's Gallop. The Gallop of Sancho's Mule.)
Le Couché de Quixotte (Quixote at Rest)
Elizabeth Stoppels, Mary England, *violins;* Stephanie Railsback, *viola*
Jennifer Morsches, *cello;* Kristin Zoernig, *bass;* Daniel Lockert, *harpsichord*

IV. Birds
Il bianco e dolce cigno (The White and Lovely Swan) — Jacob Arcadelt *(c. 1505 - 1568)*
The Silver Swan — Orlando Gibbons *(1583 - 1625)*
Il est bel et bon (He is Handsome and Good) — Pierre Passereau fl. *(1509 - 1547)*
Concerto for Flute and Strings in D Major, RV 428 — Antonio Vivaldi *(1678 - 1741)*
"Il Gardellino" (The Goldfinch)
Allegro / Largo / Allegro
Robin Carlson, *flute*
Le chant des oiseaux (Song of the Birds) — Clement Jannequin *(c. 1485 - 1558)*

V. Organ Concerto in F Major, Op. 4, No. 6 — **Handel**
("The Cuckoo and the Nightingale")
Larghetto / Allegro / Larghetto / Allegro
Daniel Lockert, *organ*

VI. May No Rash Intruder (from *Solomon*) — **Handel**

Members of the Festival Chorale and Orchestra, Bruce Lamott, *conductor*

Bach to the Future
programs are selected from repertoire above

Alisal Community School, Salinas, Thurs., July 31
Ord Terrace School, Seaside, Thurs., Aug. 7

Artists and program subject to change without notice.

THE SANDOR SALGO LECTURE SERIES

Saturdays, July 19, 26, and August 2, 2 pm
A Bach Festival Retrospective . . . . . **Dr. Bruce Lamott**

Sundays, July 20, 27 and August 3, 1 pm
The St. Matthew Passion . . . . . **Dr. John Butt**

Mondays, July 21, 28 and August 4, 7 pm
The Schubert Song Cycles . . . . . **David Gordon**

Wednesdays, July 23, 30, August 6, 10:30 am
The Bach Revival . . . . . **Dr. Clifford Cranna**

Fridays, July 25, August 1 & 8, 10:30 am
The Mozart Requiem . . . . . **Dr. Wye J. Allenbrook**

Tuesdays: July 22 at 4 pm; July 29 and August 5 at 10:30 am
Teaching and Learning Bach* – A performance panel** . . . . . **Dr. Stan Engebretson, *chair

Facing the Music
Informal, Pre-Concert Talks, Carpenter Hall, Sunset Center
Saturdays (not August 10), Tuesdays, Fridays, 7 pm — Members of the Company

Tower Music
Music for Brass in the Open Air; Upper Terrace, Sunset Theater
Saturdays, Tuesdays, Fridays, 7:30 pm; Sundays 2:00 pm
Wednesdays, 7:30 pm at Carmel Mission Basilica

Virginia Best Adams Master Class Working Sessions
Director, David Gordon and other soloists work with the Adams Fellows
Carmel Presbyterian Church, Southeast Corner Junipero and Ocean
Mondays and Thursdays: July 21 & 24; July 28 & 31; and August 4 & 7, noon until 2 pm

Open Working Rehearsals
Sunset Theater, Admission Free
Thursday, July 10, 10 am — Sunday, July 13, 7 pm
Friday, July 18, 10 am — Monday, July 21, 10 am
Tuesday, July 22, 10 am
Wednesday, July 23, 10 am – Carmel Mission Basilica Dress Rehearsal

Bach's Tops: A Concert of Baroque Favorites
July 31, 7:30 pm, Western Stage, Hartnell College, Salinas
August 7, 7:30 pm, Oldemeyer Center, Seaside

Bach to the Future: A Concert for Young Listeners
July 31, 9 am, Alisal Community School, Salinas
July 31, 12:30 pm, Sunset Theater, Carmel
August 7, 9 am, Ord Terrace Elementary School, Seaside

Financial Support for the Carmel Bach Festival

Much as we would like to give our music freely to everybody, constantly looming in our minds is the fact that we can never cover our basic costs by ticket sales alone, which account for only 51% of our budget.

So we count on those of you who can afford it to underwrite us. There are lots of ways to give money and we hope there is a way to suit every patron.

This year we have designed a program for those who make a substantial investment. We call this group the **"Inner Circle,"** for whom we produce special musical events off-season. Minimum Inner Circle investment is $1,100 annually to the operating fund. You can also join the Inner Circle by giving a Golden Chair (a major endowment gift) or by putting the Festival in a planned giving vehicle, such as your will. We have a packet of materials, which you can request, outlining opportunities in greater detail. After hearing the music, I think you will agree we are a company which deserves major investment..

In April, Libby Wallfisch, John Butt, Jesse Read and Doug McNames flew here to discuss, rehearse and play a private concert program for 25 Inner Circle members for two days at the home of Dr. and Mrs. Wesley Wright.

Thank you! Please contact Nana Faridany, Executive Director, 408-624-1521; P.O. Box 575, Carmel CA 93921.

Annual Campaign Giving Levels or Annual Musicians' Sponsorships

These are bread and butter gifts to help cover one season's expenses. You may designate your gift to honor a musician for the season if you wish.

Angel	$ 5,000 or more
Benefactor	$2,500 - $4,999
Patron	$1,100 - $2,499
Guarantor	$ 750 - $1,099
Sponsor	$ 550 - $ 749
Sustainer	$ 250 - $ 549
Supporter	$ 125 - $ 249
60th Season Donor	$ 60 - $ 124

Golden Chairs One-time-only major gifts to our endowment fund which provides around 12% of our annual budget; given in honor of an instrument or person. The capital is never spent, and your name or honoree remains associated with the chair forever.

Conductor's Chair	$50,000	Principal Orchestra Chairs	$15,000
Other Major Leadership Chairs	$25,000	Orchestra Players Chairs	$10,000
Soloists Chairs	$20,000	Chorale Singers Chairs	$10,000

Continuo Society If you put us in your will, or set up any planned giving vehicle to benefit yourself and the Festival, you automatically become a member of this group. "You can leave your money to your heirs, the government, or a non-profit. Pick two."

Friends of the Carmel Bach Festival

Foundations and Corporations

We give special thanks to the following organizations who have given us special support:

California Arts Council

Cultural Council for Monterey County

The Community Foundation for Monterey County

Dunspaugh-Dalton Foundation

The William and Flora Hewlett Foundation

The E. Nakamichi Foundation

Merrill Lynch & Co. Foundation, Inc.

The Lucile and David Packard Foundation

We also thank:

The Argonaut Charitable Foundation
AT&T Pebble Beach National Pro-Am Youth Fund
BP America
Carmel Plaza
The Chevron Companies
CIGNA Foundation
ColorAd Printers
DPIC Companies
First National Bank of Central California
The Ann and Gordon Getty Foundation
Granite Construction
International Business Machines
The Catherine L. and Robert O. McMahan Foundation
The Mozart Society of Calif.
Pebble Beach Foundation
The Presser Foundation
Southern California Gas Co.
Stahl Motor Company
Sun Microsystems Foundation
Times Mirror
Upjohn California Fund

Partial funding is also provided by:

A Cultural Tourism Grant of the Monterey County Travel & Tourism Alliance

1997 Annual Musician's Sponsorship

Wolfgang Basch
Mr. and Mrs. Robert Sullivan, Jr.

David Gordon
Nancy and Paul Rembert

David Gordon and the Adams Fellows
Mr. and Mrs. Robert Sullivan, Jr

Bruce Lamott
Mr. and Mrs. Robert Buzzard

Warren Long
Drs. June and John Phillips

Doug McNames
Drs. June and John Phillips
Donald and Renate-Karin Wunsch

Jesse Read
Mr. and Mrs. Robert Mulford
Nancy and Paul Rembert

Honoring Marilyn and Fidel Sevilla
Nancy and Paul Rembert

Sevilla Scholarship Fund
Marilyn Robinson Sevilla

The 60th Anniversary of the Carmel Bach Festival
Mr. and Mrs. Don Hilburn

Diane Thomas
Gerald and Jo Barton
Nancy and Paul Rembert

Tower Music
Mrs. Geraldine Stewart

Welcoming Henrik Wahlgren
Drs. June and John Phillips

Thanking Bruno Weil
Mr. Joseph Marino, Jr. and Mr. Richard Sherrill

Allen Whear
Drs. June and John Phillips

Friends of the Carmel Bach Festival

GIFTS TO THE OPERATING FUND SINCE JUNE 6, 1996

We make every effort to be accurate. Please contact Nana Faridany at 624-1521 if there is an error.

ANGELS *$5,000 or more*

AT&T Pebble Beach National Pro-Am Youth Fund, *Monterey*
Mrs. Howard Bucquet, *Carmel*
California Arts Council, *Sacramento*
Carmel Plaza, *Carmel*
Stephen K. Cassidy, *San Francisco*
Community Foundation for Monterey County, *Monterey*
Cultural Council for Monterey County, *Carmel*
Dunspaugh-Dalton Foundation, *Pebble Beach*
Barbara D. Gilbert, *Berkeley*
The William and Flora Hewlett Foundation, *Menlo Park*
Dr. and Mrs. Herschel H. Loomis Jr., *Pebble Beach*
E. Nakamichi Foundation, *Los Angeles*
The David and Lucile Packard Foundation, *Los Altos*
Nancy and Paul Rembert, *Carmel Valley*
Lee and Shirley Rosen, *Carmel*
Warren & Katharine Schlinger Foundation, *Pasadena*
Stahl Motor Company, *Monterey*
Merritt Weber Fund

BENEFACTORS *$2,500 or more*

Anonymous
Mr. Davis Factor, Jr., *Carmel*
Dr. and Mrs. Arnold H. Gazarian, *Fresno*
The Ann and Gordon Getty Foundation, *San Francisco*
Dr. and Mrs. Orville Golub, *Los Angeles*
IBM Matching Grants Program, *Armonk, NY*
Dr. and Mrs. Ralph Landau, *Stanford*
Merrill Lynch, *Carmel*
Mrs. R.H. Morris, *Elk*
Mozart Society of California, *Carmel*
Mr. H. Scott Wedgbury, *Sierra Madre*
Mrs. Henry J. Wheeler, *Carmel*
Dr. and Mrs. Wesley Wright, *Menlo Park*

PATRONS *$1,100 or more*

Mary and Ward Alter, *Lafayette*
Linda Anderson and Harold A. Page, *Palo Alto*
Gail and James Andrews, *Los Angeles*
Ms. Doris M. Bachrach, *New York*
BankAmerica Foundation, *San Francisco*
Jerry and Jo Barton, *Monterey*
Judith and Thomas L. Beckmen, *Pacific Palisades*
John W. and Jane F. Buffington, *Carmel*
Mr. and Mrs. William A. Burkett, *Pebble Beach*
Kevin Cartwright and Stephen Eimer, *Pebble Beach*
John and Mary Castagna, *Redondo Beach*
Mr. and Mrs. Willard Clark, *Hanford*
Judith N. Colburn, *Beverly Hills*
Dr. and Mrs. Eric G. Comstock, *Houston*
Mr. and Mrs. John Crossen, *Carmel*
William and Nancy Doolittle, *Carmel*
Francis and Nancy DuBois, *Davis*
Ms. Susan Watts DuCoeur, *Carmel*
Ms. Karen Faircloth, *Oakland*
First National Bank of Central California, *Carmel*
Granite Construction Company, *Watsonville*
Mr. and Mrs. Lin H. Griffith, *Turlock*
Yvette and John G. Gurley, *Carmel*
Mr. and Mrs. George N. Hale Jr., *San Francisco*
Mrs. Peter B. Hawes, *Carmel Valley*
Kenneth Lafferty Hess Family Foundation, *Carmel*
Mrs. Mary Kay Higgins, *Carmel*
Leda E. Jelinek, *Pebble Beach*
The Estate of Claire Kennedy
Mr. and Mrs. James P. Livingston, *Walnut Creek*
Mrs. Mark S. Massel, *Carmel*
Doug and Joyce McLean, *Los Gatos*
Elizabeth Moley, *Saratoga*
Dr. and Mrs. Seeley Mudd, *Carmel*
Mr. and Mrs. Robert Mulford, *Monterey*
Ms. Marilyn M. Murphy, *Carmel*
Emile Norman, *Big Sur*
Caroline and Charles Page, *Carmel*
Betsey and Stephen Pearson, *Salinas*
Pebble Beach Company Foundation, *Pebble Beach*
Drs. June and John Phillips, *Salinas*
The Presser Foundation, *Bryn Mawr*
Dr. and Mrs. Harding Rees, *Los Gato*
Patricia and Gerard Rivette, *Pebble Beach*
Ms. Jane Shedlin, *Carmel*
Mr. and Mrs. J. Richard Shooter, *Carmel*
Mrs. Geraldine Stewart, *Los Altos*
Mr. and Mrs. Robert Sullivan, Jr., *Fresno*
Jacqueline D. Thompson, *Mill Valley*
Dr. and Mrs. Donald W. Trout, *Monterey*
Mr. and Mrs. Jeptha A. Wade Jr., *Carmel*
Jack R. and Mary Lois Wheatley, *Palo Alto*
Mr. Lamont Wiltsee, *Carmel Valley*
Dr. and Mrs. Paul Woudenberg, *Pebble Beach*
Donald and Renate-Karin Wunsch, Carmel

GUARANTORS *$750 or more*

Lee S. Cole, *Novato*
Dr. Daniel Gornel, *Los Angeles*
Mr. and Mrs. Don Hilburn, *Dallas and Carmel*
Joseph and Esther S. Hochstim Revocable Trust
Nancy Jones and Charles Grauling, *Redondo Beach*
Dr. Robert T. A. Knudsen, *San Francisco*
Giselle V. Laurmann, *Carmel*
Robert and Nancy Sattler, *Corona Del Mar*

SPONSORS *$500 or more*

Dr. Keith F. Anderson, *Carmel*
Mr. and Mrs. Charles Aucutt, *Monterey*
Ms. Beatrice Bennett, *San Marino*
Mr. and Mrs. Robert Buzzard, *Carmel*
Mr. and Mrs. Robert S. Crowder, *Tiburon*
Ira Deyhimy, *Thousand Oaks*
Ms. Margaret Dickson and Mr. Bruce Gitelson, *Menlo Park*
Dr. Robert A. Doyle, *Carmel Valley*

Mr. John Ehrman, *Sunnyvale*
Frances Elgan, *Carmel*
Lyn and Kent Evans, *Pebble Beach*
Dr. Douglas Farr, *Salinas*
Mr. and Mrs. Howard Hatch, *Sacramento*
Andy Matsui, *Pebble Beach*
Paul and Lucy Matzger, *San Francisco*
Kim and Judy Maxwell, *Palo Alto*
Dr. Patricia McEveney, *Walnut Creek*
Mr. Brad Parker, *Monterey*
Mr. and Mrs. Richard G. Powell, *New York, NY*
Ms. Christine Gould Roloff, *Martinez*
Mr. and Mrs. Lawrence Rothrock, *Rancho Palos Verdes*
Jean Shuler, *Livermore*
W. K. Stewart, *Carmel*
Dr. and Mrs. J. Garland Stroup, *Sacramento*
Mr. and Mrs. Joseph Wandke, *Pebble Beach*
Mr. and Mrs. Robert D. Wayne, *Pebble Beach*

SUSTAINERS *$250 or more*

Ms. Barbara D. Amend, *Carmel*
Mr. and Mrs. Wallace Anker, *Big Oak Flat*
Helen and Stanley Bacon, *Van Nuys*
R.L. and N.H. Barnoski, *Los Altos*
Margaret M. Becker, *Los Gatos*
Dr. and Mrs. Robert L. Black, *Monterey*
Mr. Morton B. Blatt, *Greenbrae*
Bruce and Marilyn Bourbon, *Morgan Hill*
Patricia K. Cameron, *Upland*
Margery M. and Norman P. Canright, *San Francisco*
Mrs. Cyril Chappellet, *Pebble Beach*
Chevron Matching Grant Program, *San Francisco*
Dr. and Mrs. Michael W. Condie, *Los Altos*
Steve and Carolyn Conner, *La Mesa*
Mr. and Mrs. Max Cornell, *Marina*
Edward and Karin Costello, *Los Angeles*
Mr. and Mrs. Eugene B. Davis, *Los Angeles*
Andre and Kathryn M. Dermant, *Palo Alto*
Ms. Joan Fisher, *Redmond, WA*
Ralph and Virginia Forst, *Whittier*
Samuel Joel Gales, *Seaside*
Mr. and Mrs. Donald Gaver, *Carmel*
Doris and Lawrence Goldberg, *Larkspur*
Dr. and Mrs. Morris Gutterman, *Palo Alto*
Steve F. and Mary Lou Harbison, *Santa Monica*
Holly Hartley and Oscar Anderson, *Berkeley*
Mr. and Mrs. Kenneth Hill, *Rancho Santa Fe*
Mr. and Mrs. Alfred Holzer, *Carmel*
Dexter and Lois Howard, *Torrance*
John and Barbara Jamison, *Carmel*
Mrs. Irving Janis, *Santa Rosa*
Toni and Lamont Johnson, *Monterey*
Dr. M. S. Kalsi, *Houston, TX*
Mr. and Mrs. Norman Leaper, *San Francisco*
Helen K. Lewis, *Pebble Beach*
Judith and Larry Lippman, *Carmel*
Wood and Barbara Lockhart, *Sausalito*
Mrs. Stephen Moore Lott, *Pebble Beach*
Dr. and Mrs. Arnold Manor, *Carmel*
Mr. J. Marino Jr. & Mr. R. Sherrill, *San Francisco*
Mr. and Mrs. Joseph A. Mark, *Carmel*
Maj. Gen. and Mrs. Autrey Maroun, *Pebble Beach*
Ronald and Margaret McKinnon, *Stanford*
Peggy and Rod McMahan, *Poway*
Mr. and Mrs. Robert W. Miller, *Palos Verdes Estates*
Mr. and Mrs. George E. Montgomery, *Anacortes, WA*
James and Juanita Moore, *Sausalito*
Ms. Bertha Muller, *Covina*
Spence and Dee Myers, *Salinas*
H. N. N. Nicholas Trust
Mrs. Russell Niles, *Carmel*
Dr. Beatrice Nold, *Walnut Creek*
Peninsula Printers, *Carmel*
Mr. and Mrs. William Petersen, *Carmel*
Dr. and Mrs. Richard Posthuma, *Los Angeles*
Mr. and Mrs. Clyde Roberson, *Monterey*
Jerome Rubin, MD, and Suellen Rubin, PhD, *Carmel*
Mr. and Mrs. Charles Schimmel, *Carmel Valley*
Marilyn Robinson Sevilla, *Reno, NV*
Dr. and Mrs. Clyn Smith, *Carmel*
Zvonimir and Elizabeth Sosic, *Carmel*
Worth Cary and Janet Landis Summers, *Sacramento*
Edith and Robert Tannenbaum, *Carmel*
Ruthellen and Monte Toole, *Mill Valley*
Andrew H. Van Tuyl, *Monterey*
Drs. Thomas A. & Elizabeth O. Vician, *Palo Alto*
Richard and Shipley Walters, *Davis*
Mr. and Mrs. Benjamin Warwick, *San Leandro*
Arthur and Alice Weiner, *San Mateo*
Bonni and Joel Weinstein, *Carmel*
Dr. and Mrs. Patrick Welton, *Carmel*
Mr. and Mrs. Charles Werdel, *Bakersfield*
Dr. and Mrs. H. Lawrence Wilsey, *Pebble Beach*
Kai and Anne Woehler, *Carmel Valley*

SUPPORTERS *$125 or more*

Joseph and Marjorie Afterman, *San Francisco*
Dr. and Mrs. Donald L. Allari, *Los Gatos*
Cynthia and Richard Anderson, *San Jose*
Linda L. Banner, MFCC, *Los Gatos*
Mr. and Mrs. Andy Barsamian, *Patterson*
Virginia and Brian Bauer, *Los Gatos*
Ms. Lucerne Beal, *Menlo Park*
Professors Kurt and Alice Bergel, *Orange*
Mrs. Verle Bogue, *Pebble Beach*
Robin and Linda Boyd, *Carmel*
Ms. Demi Briscoe, *Carmel Valley*
Claire and Edwin Brown, *Hillsborough*
Dr. and Mrs. William F. Brown, *Sun City West, AZ*
Mr. Thomas W. Burton, *Newport Beach*
Mr. and Mrs. H. Bruce Byson, *Walnut Creek*
James and Margaret Callahan, *Oakland*

Friends of the Carmel Bach Festival

Mr. and Mrs. Edmund Carney, *Monterey*
Mr. and Mrs. Paul Carrick, *Aptos*
John W. Castello, *Carmel*
Virginia Gnesa Chen, *Stockton*
Dr. and Mrs. Gilbert W. Cleasby, *San Francisco*
Tom and Marcia Crandall, *El Cajon*
Fred and Frederica Culick, *Altadena*
Dick and Betty Dalsemer, *Carmel Valley*
Kirk Davidson, *Bethesda, MD*
Joseph and Patricia Digiovanni, *Los Altos*
Sue Dixon, *Atlanta, GA*
Sheila Dixon, *Carmel*
Thomas Christie and Joan Dunkel, *Mill Valley*
Mrs. Betty H. Dwyer, *Pebble Beach*
Mr. and Mrs. Robert Eastman, *Carmel*
Thelma Gould Ellison, *Modesto*
Enid Merle Emerson, *Walnut Creek*
Gene and Nancy Englund, *Incline Village, NV*
Dr. and Mrs. David Falk, *Palm Springs*
Dr. and Mrs. Gary Falkoff, *Salinas*
Dr. and Mrs. Richard Ferguson, *Rochester, MN*
Jack E. and Maxine Fink, *Menlo Park*
Rhodie and Forrest Firth, *Los Gatos*
Robert and Janice Fisher, *Carmel*
Peter J. Flagg, PhD, *Sacramento*
Alastair and Moira Fordyce, *San Francisco*
Mr. Clarence Fornwald, *Pittsburg*
Leslie and K. Michael Foss, *Santa Barbara*
Dr. and Mrs. Arthur Freedman, *Oak Park*
John and Candace Garvey, *Pacific Grove*
Dr. and Mrs. Gerald Ginsburg, *Reno, NV*
Susan Carpenter & David Glidden, *Riverside*
Mr. and Mrs. Gerald Graebe, *Monterey*
Mrs. Bruce Grimes, *Carmel*
Walter Haase, DDS, *San Diego*
Dr. and Mrs. Leonard Haber, *Northridge*
Mr. Sherwood E. Hall, Jr., *Carmel Valley*
Ms. Judy Hally, *Pasadena*
Dr. and Mrs. Charles D. Hamburger, *Corona del Mar*
Mr. and Mrs. John Hanford, *Paradise*
John W. Harbaugh, *Stanford*
Mr. and Mrs. James Harkins, *Carmel Valley*
Dr. and Mrs. Thomas Harter, *Oakland*
Mr. and Mrs. Russell Hatch, *Carmel Valley*
Homer and Nancy Hayward, *Carmel Valley*
Ms. Mary Ann Hayward, *Palo Alto*
Mark and Minnie L. Helsley, *Sacramento*
Jim and Ina Heup, *Aurora, IL*
Mr. and Mrs. David B. Heyler, Jr., *Pebble Beach*
Galen and Henry Hilgard, *Santa Cruz*
Mr. and Mrs. Stephen Holman, *Grants Pass, OR*
Mr. Hugh R. Holtrop, *Carmel*
David C. Howard, *Fairfax*
Capt. and Mrs. Wayne Hughes, Jr., *Pacific Grove*
Alex Hulanicki and Joan Weiner, *Salinas*
Seaview Inn, Marshall & Diane Hydorn, *Carmel*
Toni Hyman, *San Francisco*
Mr. and Mrs. James N. Ida, *Palo Alto*
Roger Ide, *Livermore*
Faye and Charles Ingram, *Fulshear, TX*
Dr. and Mrs. Paul S. Jones, *Atherton*
Mr. Clinton Jones, *Tiburon*
Mr. and Mrs. Robert Justman, *Los Angeles*
Mr. Stephen Kahn, *Carmel*
Jesse and Carol Kahn, *Modesto*
Anita and Bill Kaplan, *Pacific Grove*
Ruth L. Kaplan, *Pasadena*
Dr. Burton Karson, *Corona del Mar*
Mr. and Mrs. Raymond Kelly, *Carmel*
Skip and Joan Keyzers, *Carmel*
Franz and Marian Klitza, *South Beach, OR*
Dr. and Mrs. Samson B. Knoll, *Carmel*
Charles and Trudi Koehler, *Monterey*
Mr. and Mrs. Thaddeus Krecki, *Pebble Beach*
Joan Lam, *Carmel*
James L. McHugh and Rosa Lamoreaux, *Washington, DC*
Ms. Luella D. Lamoreaux, *Riverside*
Peggy and Bob Ley, *Houston, TX*
John Liebert, *Carmel*
Ms. Carol Lokke, *Livermore*
Mrs. Edward E. Lowery, *Pebble Beach*
Dr. Mladen Luksic, *San Jose*
Jennifer and Roderick Macleod, *Carmel*
Ms. Antoinette Maltseff, *Lodi*
Stephen and Holly Massey, *Livermore*
Mr. and Mrs. Robert L. May, *Salinas*
Gene and Barbara Mayfield, *Salinas*
Robin McCorquodale, *Houston, TX*
Robert and Helen McCrary, *Stockton*
Tom and Sherrie McCullough, *Carmel*
Elizabeth and Donald McKean, *Danville*
Ian and Elisabeth McPhail, *Carmel*
Knox and Carlotta Mellon, *Riverside*
Miracles Unlimited Electrical Engineering, *Aptos*
James and Renate Moore, *Carmel*
John and Nina Morse, *Pebble Beach*
Drs. Allen Radner and Dawn Mudge, *Monterey*
Ms. Nadine Navarro, *Mountain View*
Raymond R. Neevel, *Los Angeles*
Peter and Theresa Newman, *Pebble Beach*
Ms. Natalie Nickell, *Carmel*
Mr. Kiyoshi Nomura, *Oakland*
Carolyn Osterholm, *Modesto*
Mrs. Louis S. Penfield, *Carmel*
Mr. Harry Polland, *San Francisco*
Marcia Price, *Salt Lake City, UT*
Hannah and Robert Priestley, *Carmel*
Robert W. and Jean Purvis, *Modesto*
Ann Ratcliffe, *Los Gatos*
Frank and Barbara Ratto, *Modesto*
Daniel and Susan Reith, *Pacific Grove*
Margaret and Bob Rogers, *Dallas, TX*
Mr. Norman Rosen, *Altadena*
Neil & Miriam Rosenstein Charitable Fdtn., *Beverly Hills*
Marcia and Richard Rubin, *Mill Valley*
Bob and Terri Ryan, *San Francisco*
Paula Paskov and Craig Scherfenberg, *Larkspur*
Mr. and Mrs. H.A. Schick, *Belmont*
Jan Schmied, *Pebble Beach*
Mr. and Mrs. William Schuyler, *Carmel*
Dr. and Mrs. Stanton G. Schwartz, *Danville*
Melvin and Alice Seeman, *Malibu*

Mr. and Mrs. Barton W. Shackelford, *Kentfield*
Leon and Adele Shiells, *Carmel Valley*
Mr. and Mrs. Michael Silbergh, *Orinda*
Winifred B. Simpson, *Saratoga*
Howard and Joan Sitton, *Carmel*
Brewster and Deborah Smith, *Santa Cruz*
Dr. John R. Sper, *Cincinnati, OH*
Dr. and Mrs. Thomas Steding, *Los Altos*
Sun Microsystems Foundation, Inc., *Mountain View*
Barry and Kathleen Swift, *Carmel*
Joyce and Don Tayer, *Tiburon*
Dr. Abba Terre, *San Francisco*
Ms. Diane Thomas, *Glendale*
Mr. James E. Thomson, *Santa Fe, NM*
Dr. and Mrs. George Thorngate IV, *Pebble Beach*
Dr. and Mrs. G. James Tobias, *Los Gatos*
Mr. and Mrs. Albert Tomblin, *Carmel*
Mr. and Mrs. J. Breck Tostevin, *Carmel*
Loretta Traum, *Menlo Park*
Susanne S. and William H. Tyler, *Mission Hills, KS*
Jane and Harold Ulrich, *Palo Alto*
Helen Vanderberg, *Mountain View*
Barbara and Tony Vella, *Pacific Grove*
Dr. and Mrs. F. C. Wagner, Jr., *El Macero*
Meta K. Wagstaff, *Palo Alto*
Ms. Rosemary J. Waller, *Cincinnati, OH*
Miss Maxine Westby, *Pacific Grove*
Cathy and Daniel Wheeler, *Cincinnati, OH*
Dr. and Mrs. John Whitcher, *San Francisco*
Kim Wildman and Mitchell Whitehead, *Calabasas*
Mr. and Mrs. Kenneth M. Whitson, *Carmel*
Dr. Jean R. Williams, *Sacramento*
Mr. and Mrs. William B. Wilson, *Pleasant Hill*
Mr. and Mrs. Richard Wolgast, *Berkeley*
Dr. Constance S. Wright, *Carmel*
Don and Mary Wurtz, *Carmel*
Arthur and Luciana Young, *Carmel*
Ms. Rosemarie Zaiser, *West Covina*

MEMBERS OF THE CONTINUO SOCIETY

Patrons who have the Carmel Bach Festival in their wills or other estate planning documents. Contact Nana Faridany for more information, 624-1521.

Linda Anderson
Gail and James Andrews
Mr. and Mrs. Charles Aucutt
Arthur H. Bredenbeck
Alan and Jean Brenner
Mr. and Mrs. John W. Buffington
Mr. and Mrs. William A. Burkett
Mr. & Mrs. H. Bruce Byson
Kevin Cartwright and Stephen Eimer
Judith N. Colburn
Dr. and Mrs. Robert Doyle
Dunbar/Phillips Family Foundation
Karen Faircloth
Mary Kay Higgins
Col. Leda E. Jelinek, USA Ret.
David Kennedy
Mr. Joseph Marino Jr.
Mrs. Mark Massel
Mrs. Robert H. Morris
Lucinda and David Peake
Mr. and Mrs. Stephen Pearson
Mr. and Mrs. Lee Rosen
Rosen Family Trust
Mr. and Mrs. Charles Schimmel
Mr. Richard R. Sherrill
Dr. and Mrs. Clyn Smith
Natalie Stewart
Mr. and Mrs. Robert Sullivan, Jr.
Dr and Mrs. Robert von Pagenhardt
Mr. and Mrs. Joseph Wandke
Lamont Wiltsee
Dr. and Mrs. Paul Woudenberg
Dr. and Mrs. Wesley Wright
Mr. and Mrs. Donald Wunsch
Anonymous (4)

MEMORIALS

Howard Bucquet
Alan and Jean Brenner
Kevin Cartwright and Stephen Eimer
Mr. and Mrs. Jurdy E. Hughes
Ms. Clair S. Kelly
Robert and Helen McCrary
Mr. Donald McNeely
Dr. and Mrs. Clyn Smith
Jack and Shirley Sullivan
Ms. Rosemary J. Waller

Richard Hampson
Sally Cantor

Gladys Hayes Jones
Ms. Beatrice Bennett
Jane and Kenneth Dyer
Ms. Janet Gallin
Robert and Veronica Sweeney
Ernest J. Rokahr

Sandy Parker
G.G. Davis III and Kathleen A. Davis
Mr. and Mrs. Francis Duveneck
Mr. and Mrs. Sean Flavin
Ms. Gretchen Herbkersman
Kip and Jay Hudson
Van C. Larson
Dr. and Mrs. Arnold Manor
Ms. Ruth Menmuir
Heidi and Gary Miller
Caroline and Charles Page
James and Marcia Parker
Mark and Theresa Poindexter
Mr. and Mrs. Clyde Roberson
Ms. Naeda B. Robinson
Tostevin Accounting Agency
Mr. and Mrs. Robert D. Wayne

Regina Pitts
Mary Kay Higgins

Dr. Alan Polsky
Mr. Darrell T. Cascio
William and Susan Evans

Thelma Schimmel
Mrs. Mary Kay Higgins

Fidel Sevilla
Mr. Clarence Fornwald
Nancy and Paul Rembert

Mrs. Margery Sper
James and Marilyn Cobb
Dr. and Mrs. Ralph Giannella
Harry and Dolores McMahon

Carol Lee Opocensky
Ms. Mary Lou Crane
Ms. Leola Miller

Helena Weil
Mr. and Mrs. Ernest Wild

SonyClassical

salutes BRUNO WEIL

SK 62824
Beethoven: *Piano Concertos Nos. 3 & 4*
Tafelmusik, with Jos van Immerseel
The second installment in Weil's cycle of the complete Beethoven piano concertos.

SK 68247
Schubert: *Masses in F and G*
Wiener Sängerknaben; Chorus Viennensis
Orchestra of the Age of Enlightenment
"Weil draws incandescent performances from his fine team." *-The Guardian*

SK 62823
Haydn: *Theresienmesse; Nelsonmesse*
Tafelmusic/Tölzer Knabenchor
Monoyios/Serdar/Bünten/van der Kamp
The latest in Weil's award-winning series of Haydn masses

Celebrate the Schubert year with Bruno Weil's peerless cycle of the composer's masses - now complete on Vivarte:

Mass in A-flat; German Mass	Mass in E-flat	Masses in F and G	Masses in B-flat and C
SK 53984	SK 66255	SK 68247	SK 68248

http://www.sony.com

, "Sony Classical" are trademarks of Sony Corporation./© 1997 Sony Music Entertainment Inc.

SONY CLASSICAL VIVARTE

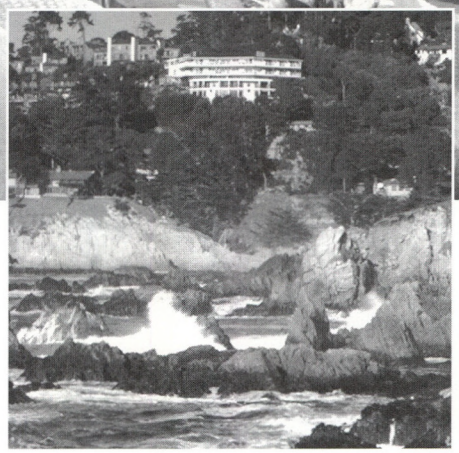
CARMEL PLAZA
625-5238

DO RE MI
MUSIC & VIDEO

THE BARNYARD
625-1229

IBM

STAY IN THE PINK



Nestled in the rugged cliffs that overlook Carmel's famous coastline is The Tickle Pink Inn. Breathtaking views, 34 rooms & suites, private balconies, fireplaces, a terrace hot tub, fresh-baked continental breakfasts and a wine and cheese reception. Tickle Pink Inn, designed for relaxation.

TICKLE PINK INN
at Carmel Highlands

155 HIGHLANDS DRIVE, CARMEL, CA 93923 • (800) 635-4774 NATIONWIDE OR (408) 624-1244

THOMAS KINKADE GALLERIES

CARMEL ~ MONTEREY

©1997 Thomas Kinkade

Beyond Spring Gate 25 1/2" x 34"

Enchanting Pathways to the "Painter of Light"™

CARMEL

Ocean Avenue between Lincoln & Dolores
(408) 626-1927

The Gift Gallery at the Tuck Box Dolores betwen Ocean & 7th
(408) 622-1133

The Barnyard Gardens Highway 1 & Carmel Valley Road
(408) 622-0939

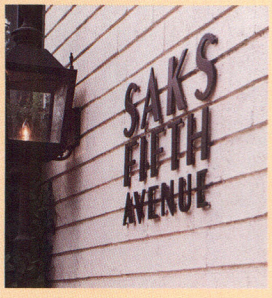
MONTEREY

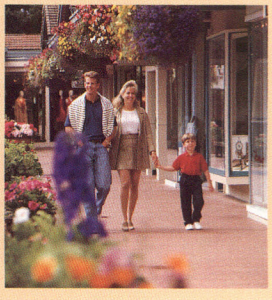
The National Archive 550 Wave Street Monterey
(408) 657-1550

Monterey Plaza Hotel 380 Cannery Row
(408) 657-2350

Steinbeck Plaza Gallery 685 Cannery Row
(408) 657-2365

INVITING





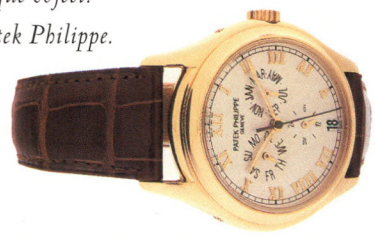
You'll find Louis Vuitton, Banana Republic, Talbots and Sharper Image together with over 50 of Carmel's finest shops and restaurants—all together in a garden courtyard setting. Parking is convenient and complimentary (for up to 2 hours with validation) in our garage on Mission. Carmel Plaza, on Ocean Avenue, across from the park, Carmel-by-the-Sea.

CARMEL PLAZA

Begin your *own* tradition.

Whatever innovations Patek Philippe introduces, every watch is still crafted by hand. The men's Annual Calendar ref. 5035 is the first self-winding calendar watch in the world to require resetting only once a year. And because of the exceptional workmanship, each one is a unique object. Which is perhaps why some people feel that you never actually own a Patek Philippe. You merely take care of it for the next generation. Naturally, we only entrust our watches to the finest jewelers. To ensure that selecting one is a pleasure in itself.

PATEK PHILIPPE
GENEVE

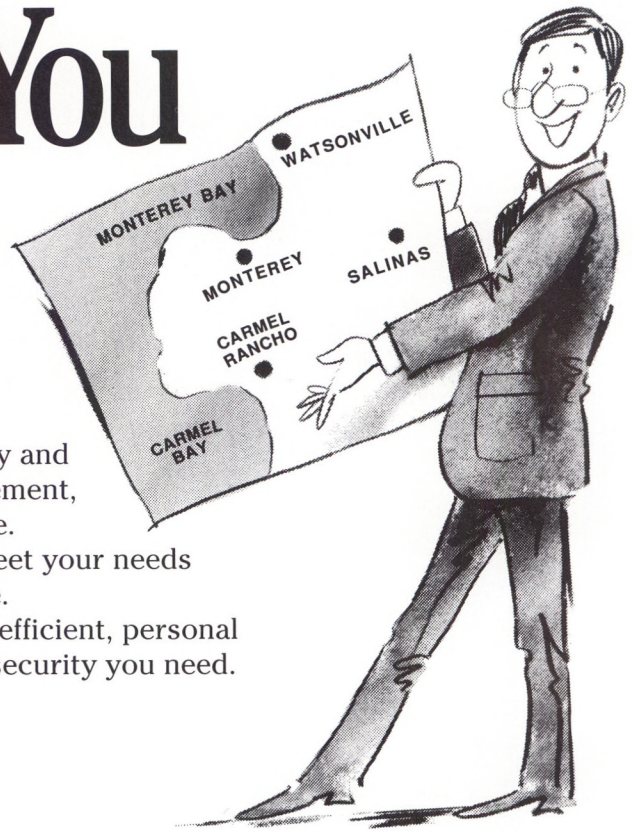


HESSELBEIN'S INC.
MANUFACTURING JEWELERS & GEMOLOGISTS
205 CROSSROADS BLVD., CARMEL, CALIF. 93923
(408) 625-2522

AGS

THE CROSSROADS

We've Got You Covered!



Located in Monterey, Salinas, Carmel Rancho and Watsonville, First National Bank is the convenient local bank for the Central Coast!

Our commitment is to meet the needs of Monterey and Santa Cruz counties with our award-winning management, financial strength and unparalleled customer service. Locally owned and managed, our staff is ready to meet your needs with their extensive local knowledge and experience.

First National Bank — dedicated to providing the efficient, personal service you deserve and the financial strength and security you need.

FIRST NATIONAL BANK

Historically the Leader in Local Banking

Monterey • Salinas • Carmel Rancho • Watsonville

First National Bank Of Central California • Member Federal Deposit Insurance Corporation • Member Federal Reserve System

Countryside Dining At A Celebrated Resort

Nestled on a hillside with glorious views of the valley and forested hills, The Oaks dining room at Carmel Valley Ranch provides a relaxing escape from the modern day world. The menu features the freshest fruits, vegetables and poultry of the valley, fish from coastal waters and herbs from the resort's own garden. The wine list has been honored annually by *Wine Spectator*'s "Award For Excellence." For reservations, call 408/625-9500.

Carmel Valley Ranch

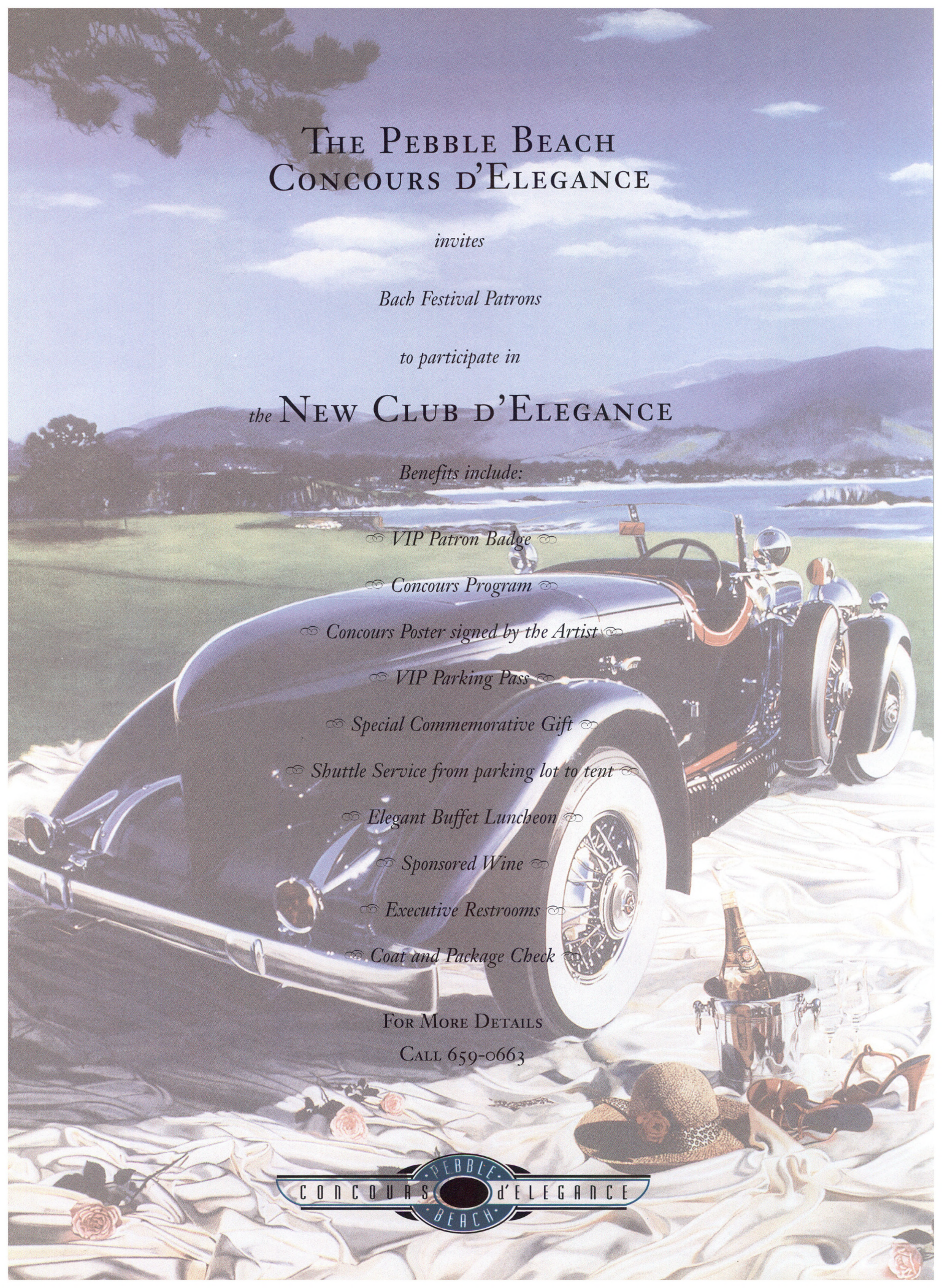
CAREFREE RESORTS

IT'S HIGHLY RECOMMENDED YOU KEEP YOUR EYES ON THE ROAD AT ALL TIMES. IT'S ALSO HIGHLY IMPROBABLE.

The Lone Cypress. The otters. The deer. The shorebirds. The 18th hole at Pebble Beach. There's so much to see, you may find it difficult to concentrate on your driving. That's why, in addition to the ocean and forests, we also have some lovely places to stop.

17-MILE DRIVE
PEBBLE BEACH

© 1996 Pebble Beach Company, all rights reserved. Pebble Beach, Lone Cypress and 17-Mile Drive are all registered trademarks of Pebble Beach Company.



The Pebble Beach Concours d'Elegance

invites

Bach Festival Patrons

to participate in

the New Club d'Elegance

Benefits include:

- *VIP Patron Badge*
- *Concours Program*
- *Concours Poster signed by the Artist*
- *VIP Parking Pass*
- *Special Commemorative Gift*
- *Shuttle Service from parking lot to tent*
- *Elegant Buffet Luncheon*
- *Sponsored Wine*
- *Executive Restrooms*
- *Coat and Package Check*

For More Details

Call 659-0663

Pebble Beach Concours d'Elegance

JS&S

JENNINGS SAVAGE&SANDYS
CERTIFIED PUBLIC ACCOUNTANTS, INC

▲ ▲ ▲

Formerly Apger, Paik & Jennings

Serving the Peninsula for over Forty Years

New clients welcome

A FULL SERVICE ACCOUNTING FIRM PROVIDING:

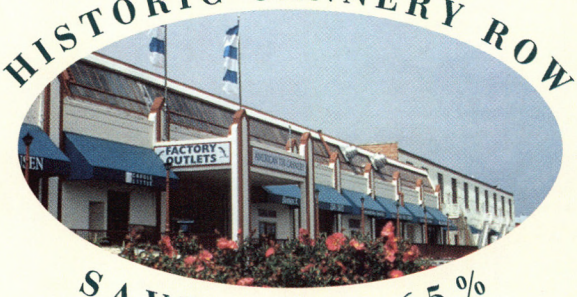
- Tax Preparation for Individuals, Corporations, Partnerships, Trusts and Estates
- Business Advisory Services/Computer Consultation
- Tax Planning for Individuals, Estates and Businesses
- Accounting and Bookkeeping Services
- Business Valuations

▼ ▼ ▼

26465 CARMEL RANCHO BLVD.
CARMEL, CALIFORNIA 93923
624-5333 • 422-0766

WELCOME TO PREMIUM OUTLET SHOPPING™

HISTORIC CANNERY ROW



SAVE 25% - 65%

ANNE KLEIN FACTORY STORES

Reebok™

MCM

LONDON FOG®

JOAN&DAVID

JONES NEW YORK

Bass® OUTLET

Carter's®

AMERICAN TIN CANNERY FACTORY OUTLETS

PREMIUM OUTLET SHOPPING™

50 outlets ▪ Located across from the Monterey Bay Aquarium
Pacific Grove, CA ▪ (408) 372-1442
Open Sun. - Thurs. 10 - 6, Fri. & Sat. 10 - 8.

A CHELSEA GCA REALTY, INC. PROPERTY CCG NYSE

"I BELIEVE
IT IS THE
OBLIGATION
OF ALL
CREATIVE PEOPLE
TO KEEP
CREATIVITY
MOVING."

ANSEL ADAMS

THE ANSEL ADAMS GALLERY®

VILLAGE MALL
YOSEMITE NATIONAL PARK
(209) 372-4413

THE INN AT SPANISH BAY
PEBBLE BEACH
(408) 375-7215

© Marcel Schurman Company, Inc.

DISTINCTIVE CARDS
BEAUTIFUL PAPERS AND GIFTS

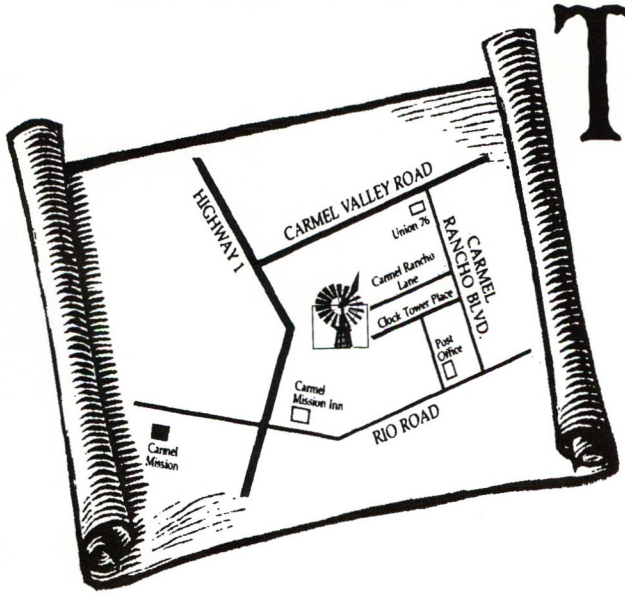
HANDSOME LEATHER JOURNALS

SPECIALISTS IN PRINTED &
ENGRAVED INVITATIONS,
ANNOUNCEMENTS & STATIONERY

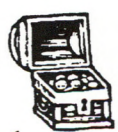
PAPYRUS
FOR A CARD THAT'S A GIFT

CARMEL PLAZA
OCEAN AVENUE ❖ BETWEEN JUNIPERO & MISSION
(408) 626-6441

Discover Local Treasures



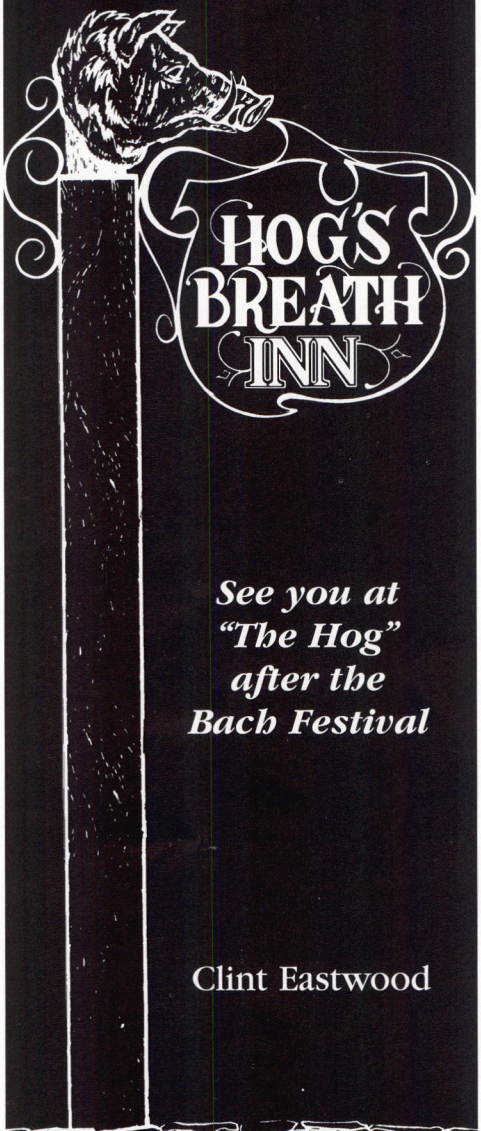
35
Specialty
Shops



9
International
Restaurants

1
Gorgeous
Garden

THE BARNYARD
SHOPS, RESTAURANTS, GALLERIES & GARDENS
HIGHWAY ONE AT CARMEL VALLEY ROAD, CARMEL



See you at "The Hog" after the Bach Festival

Clint Eastwood

625-1044

san carlos near 5th — carmel

Another Explosive Musical Season

CARMEL MUSIC SOCIETY

Presenting...

Gil Shaham *Violin*
October 28, 1997

Budapest Strings
November 14, 1997

Ben Heppner *Tenor*
January 14, 1998

Matt Haimovitz *Cello*
February 10, 1998

András Schiff *Piano*
March 13, 1998

71st Season

October 1997 through April 1998

All concerts at Sunset Center, 8:00 pm. For a free season ticket brochure and information call 408-625-9938.

CARMEL MUSIC SOCIETY
P.O. Box 1144, Carmel, CA 93921

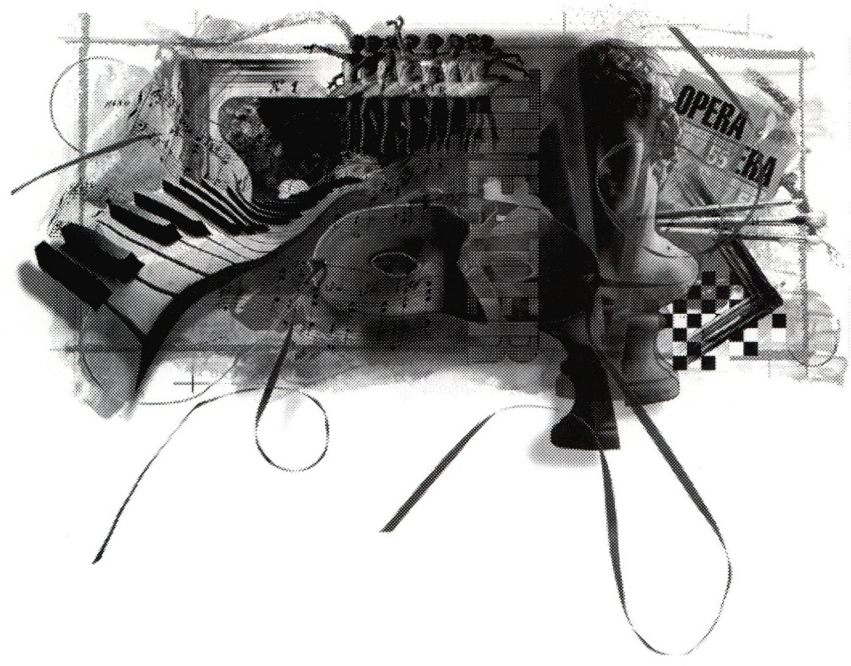
Plus...

22nd Annual Piano Competition
March 28, 1998

&

Vocal Competition Winner
April 15, 1998

Some of our best investments draw standing ovations.



We believe the cultural arts are vital to enhancing the quality of life. We take pride in our association with a variety of artistic institutions across the country. Sponsoring concerts, dance performances, theaters, operas and museum exhibits is our way of making a difference.

The difference is Merrill Lynch.

408-625-2700

Merrill Lynch
3775 Via Nona Marie, 3rd Floor
Carmel, CA 93923

Merrill Lynch
A tradition of trust.

© 1994 Merrill Lynch, Pierce, Fenner & Smith Inc. Member SIPC.

A Classic That Just Keeps Getting Better

- Warm
- Simple
- Elegant

Simpson's

...and this American food is oh! so wonderful.

Patrons of the Carmel Bach Festival are invited to be our guest for a glass of wine or homemade dessert with each entree. Simply present your ticket or this ad.

Just Four Blocks North of Sunset Center on San Carlos
Family-owned and Operated
San Carlos & 5th • (408) 624-5755
Serving Dinner from 5:00 • Monday - Saturday

CARMEL'S FINEST

Jobos Lodge

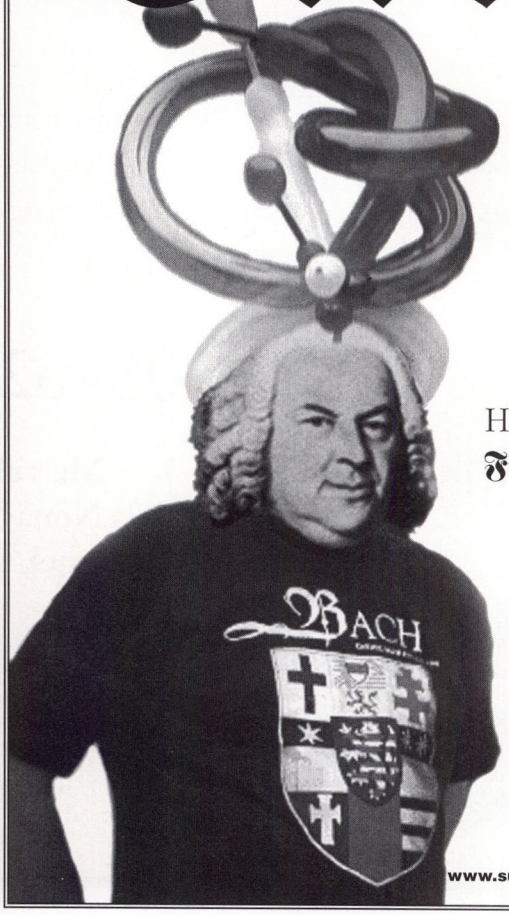
MONTE VERDE AND OCEAN AVENUE
624-3874

Cooke & Such

A DESIGN STUDIO

OK, so what's with J.S. Bach in the balloon hat? An evolution of a design: It started with the bach festival web site, I put his face on Bruno's body in his Bach Festival sweatshirt. It cracked me up... I wonder how JS would like the festival? A few weeks later Diane from Carmel Plaza said she wanted to take me to lunch with Alan from Mtry Conference Center (Both are old clients of mine) to talk about a party invitation to the "Bach to Bock" beer fest/fundraiser for the Festival. I was very late to the lunch. I started by calling on Gene Holtan, an illustrator friend of mine who drew J.S. in a beer stine. I loved it, Diane thought it was not there yet, "just do your thing on it, Bill"... so I scanned a bunch of people from last years party, and there was this fun shot of a woman wearing the balloon hat. With a computer you can add all sorts of nonsense, so I put J.S. in a party way, and gave him a bit more smile. (I also thought about putting J.S.'s face on the band leaders face from an old Willie Nix blues band, but it didn't seem quite right.) So when Nana from the Festival saw the balloon head Bach, she phoned me and called me "a brick". I was assured this is a good thing. This is part of the process of design. The best work comes from working with people you like. *-Bill Cooke*

Celebrating Bach



Have a Fun festival...

www.such.com 408.659.2665

MONTEREY COUNTY SYMPHONY 1997-1998 SEASON

Concert One *October 19, 20, 21, 1997*

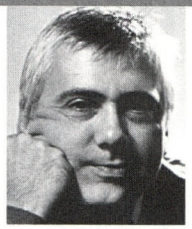
WAGNER
Overture to Tannhäuser
≈
Siegfried's Rhine Journey, Götterdämmerung
≈
Liebestod, Tristan und Isolde
Elisabeth Meyer-Topsøe, soprano

VERDI
Overture to Nabucco
≈
Ave Maria, Otello
Elisabeth Meyer-Topsøe, soprano
≈
Overture to I Vespri Siciliani
≈
"Pace, Pace," La Forza del Destino
Elisabeth Meyer-Topsøe, soprano

Elisabeth Meyer-Topsøe, soprano

Concert Two *November 16, 17, 18, 1997*

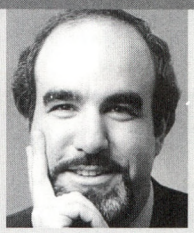
GINASTERA
Variaciones concertantes
≈
MENDELSSOHN
Concerto No.1 in G minor
for Piano and Orchestra, Op.25
≈
VAUGHAN WILLIAMS
Symphony No.2 in G major,
"A London Symphony"



Jean Louis Steuerman, piano

Concert Three *January 18, 19, 20, 1998*

BEETHOVEN
Concerto in D major
for Violin and Orchestra, Op.61
≈
TURINA
Danzas fantásticas
≈
COPLAND
El salón México



Glenn Dicterow, violin

Concert Four *February 15, 16, 17, 1998*

FAURE
Pavane, Op.50
≈
MENDELSSOHN
Symphony No.5 in
D major, Op.107, "Reformation"
≈
MOZART
Requiem, K.626
Monterey County Symphony Chorus

Wolfgang Amadeus Mozart

Concert Five *March 22, 23, 24, 1998*

BARBER
Overture to School for Scandal, Op.5
≈
BEETHOVEN
Concerto No.5 in E-flat major
for Piano and Orchestra, Op.73
≈
TCHAIKOVSKY
Marche slave, Op.31
≈
RESPIGHI
The Pines of Rome

Dubravka Tomsic, piano

Concert Six *May 17, 18, 19, 1998*

BRAHMS
Concerto No.2 in B-flat major
for Piano and Orchestra, Op.83
≈
STRAUSS
Also sprach Zarathustra, Op.30

John O'Conor, piano

Clark Suttle
Music Director and Conductor

Special Event

Cabaret Pops!
Dave Brubeck!

SUNDAY, SEPTEMBER 28, 1997
Sherwood Hall, Salinas

An entire evening with Dave Brubeck and friends joining the Monterey County Symphony, conducted by Russell Gloyd. Hear such popular jazz and symphonic collaborations as *Blue Rondo a la Turk, The Light in the Wilderness* and *Take the A Train*.

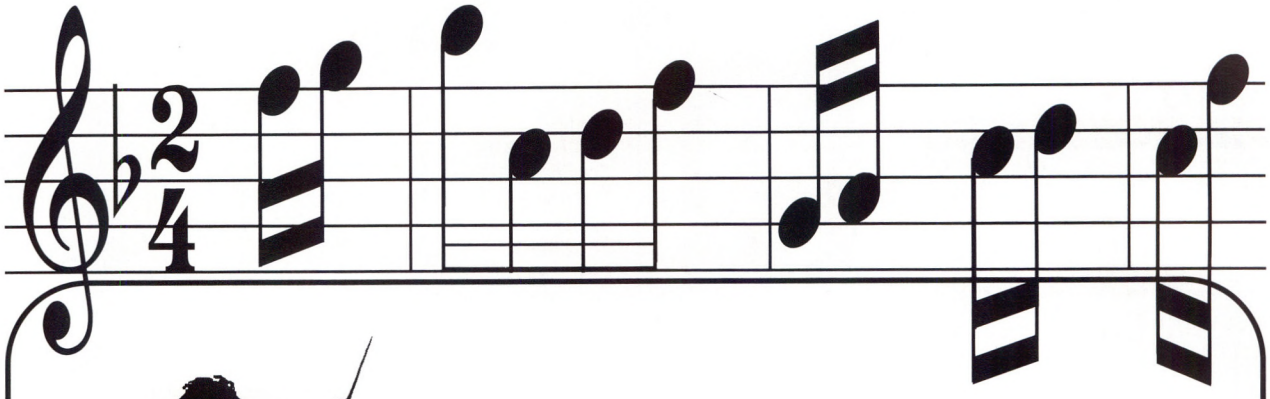
Benefit Recitals

April 27, 1998 *and*
April 29, 1998
Sunset Center, Carmel

"KEYBOARD BACH"
Join internationally acclaimed pianist Jean Louis Steuerman for two evenings of music by the master—*Johann Sebastian Bach*. The first concert features Bach's most popular keyboard works, such as the *Chromatic Fantasy, Italian Concerto and Partita No.1*. The second concert features *The Goldberg Variations*. Tickets include a pre-concert lecture and both recitals.

Jean Louis Steuerman, piano

Call (408) 624-8511 today for your season brochure!



WHILE YOU'RE
ENJOYING
THE FESTIVAL

MAKE SURE
NO ONE'S AT HOME
STEALING THE SHOW!

Sentry
ALARM SYSTEMS

24 HOUR PEACE OF MIND

375-2727

AUTO • LIFE • HOME • HEALTH

INSURANCE

COMPLETE BUSINESS AND GROUP

We're local, big enough to be competitive, and we care.

624-1234

CARMEL INSURANCE AGENCY, INC.

Professional Brokers and Agents Serving the Monterey Peninsula Since 1948

MATTHEW A. LITTLE, BROKER

Member, Society of Certified Insurance Counselors

Amy Little-Figge • Harvey V. Kilpatrick

William H. Nichols, CPCU • Arthur R. Schurman

SAN CARLOS AND 7th • P.O. BOX 6117

CARMEL-BY-THE-SEA

We're so confident we know what you love, we made it for dinner.

La Bohème

A French Restaurant!

Nightly changing prix-fixe menu

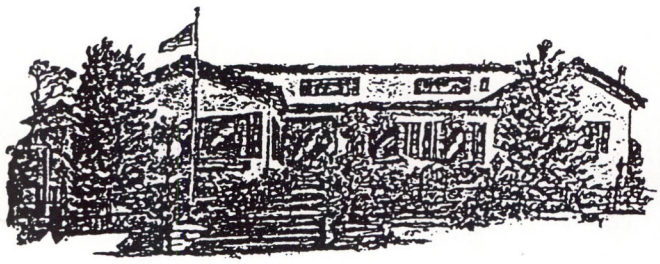
from five-thirty PM

Dolores at Seventh

Carmel, California

408 • 624 • 7500

http://www.laboheme.com



Sandpiper Inn at • the • Beach

The closest inn to Carmel Beach with views across the bay to Pebble Beach. Sixteen immaculate guest rooms, and cozy cottage rooms, some with sweeping beach views or fireplaces.

Every morning a generous continental buffet breakfast is served beside the handsome Carmel stone fireplace or on the flower-filled patio. Sherry, tea and cookies each afternoon. A special place for special occasions.

Toll-free 1·800·633·6433 fax 408·624·5964
Telephone 408·624·6433

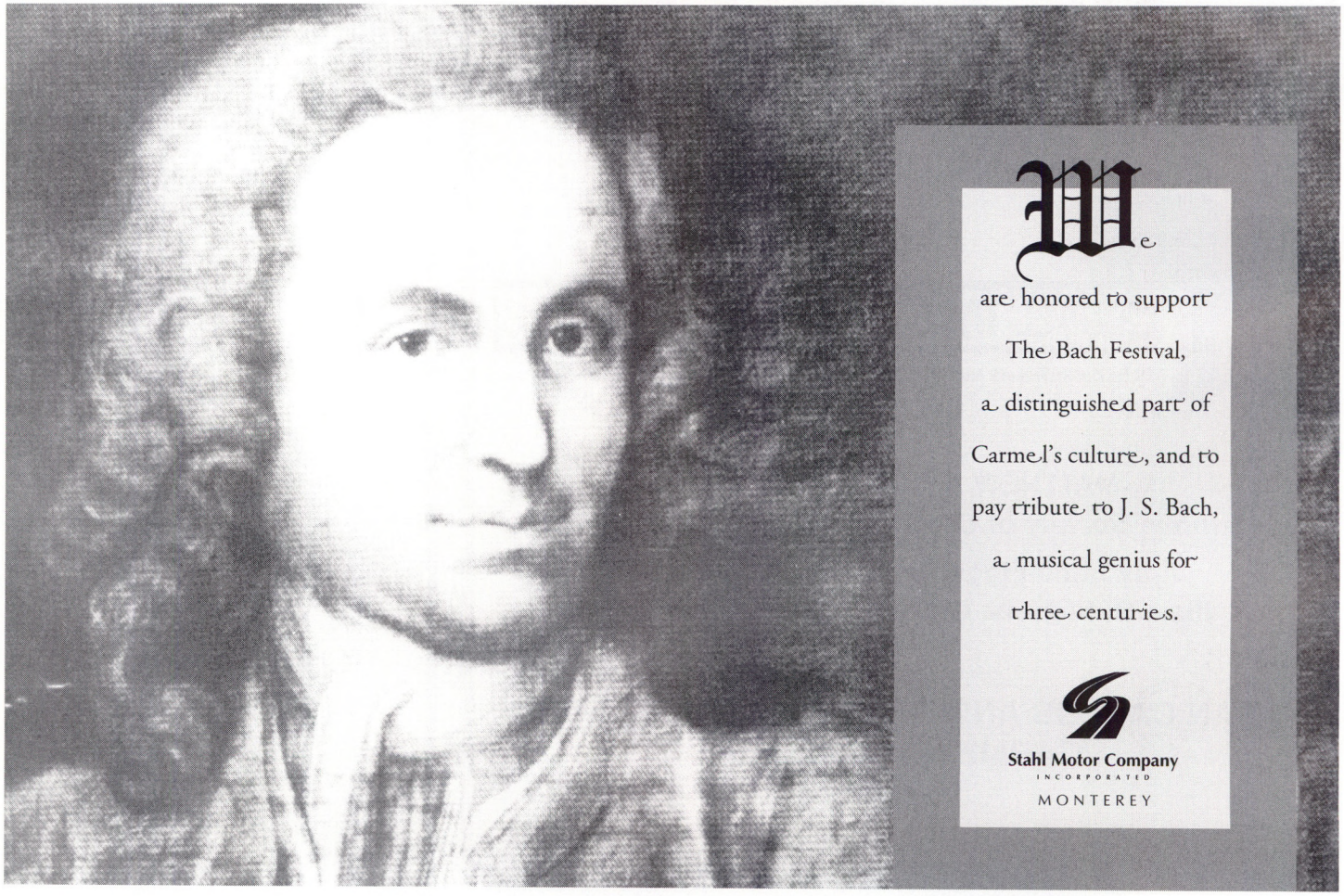
Visit our website: http://carmel.infohut.com/sandpiperinn

VACATION RENTALS

Furnished vacation homes – over 100 rentals,
from studio cottages to estate mansions.
Serving the Monterey Peninsula since 1954.

Call or write for information.

San Carlos Agency
(408) 624-3846
Fax (408) 624-4465
Carmel Rancho Shopping Center
P.O. Box 22123, Carmel, CA 93922



KBach

CLASSICAL KBOQ 95.5 FM

Classical Music 24 hours a day for the Greater Monterey Bay and Santa Cruz Counties

Weekdays

Morning Show with Fred Child . . . . . 6:00 a.m. - 10:00 a.m.
News - Top of Each Hour . . . . . 6:00 a.m. - 8:00 a.m.
Local Art Talk with Lisa Ledin Mon. & Wed. . . . . 8:30 a.m. & 5:30 p.m.
Financial News with Tom McCullough . . . . . 7:59 a.m. & 4:59 p.m.
News (Traffic & Weather) with Ron Soergel . . . . . 6:30 a.m. & 7:30 a.m.
Mid-Day Show with Kaaren Hushagen . . . . . 10:00 a.m. - 3:00 p.m.
Movie Music . . . . . 1:00 p.m. Fridays
Afternoon with Dennis Elsas . . . . . 3:00 p.m. - 6:00 p.m.
Weekend Spotlight with Lisa Ledin Thurs. & Fri. . . . . 8:30 a.m. & 5:30 p.m.
Evening Classics with Ken Dashow & Candice Agree . . . . . 6:00 p.m. - 12:00 midnight
Late Night Music with Geoff Norcross . . . . . 12:00 midnight - 6:00 a.m. weekdays
Animal Instincts . . . . . 3:50 a.m., 10:28 a.m., 6:48 p.m. & 10:20 p.m.
Earth & Sky . . . . . 2:50 a.m., 5:48 a.m., 12:50 p.m. & 9:50 p.m.
Inserts of Local Arts Update Throughout the Day & Evening

Weekends

Morning Show with Ken Hayes . . . . . 6:00 a.m. - 12:00 noon Saturday
Cabbages and Kings with Lisa Ledin . . . . . 9:00 - 9:30 a.m. Saturday
Mid-Day Show with Thom Morrera . . . . . 12:00 noon - 4:00 p.m. Saturday
Afternoon with Vincent Caruso . . . . . 4:00 p.m. - 8:00 p.m. Saturday
Evening Show with Paul Cavalconte . . . . . 8:00 p.m. - 1:00 a.m. Saturday
Sunday Morning Show with Ken Hayes . . . . . 6:00 a.m. - 12:00 noon Sunday
Mid-Day Show with Thom Morrera . . . . . 12:00 noon - 4:00 p.m. Sunday
Afternoon with Vincent Caruso . . . . . 4:00 p.m. - 8:00 p.m. Sunday
Detroit Symphony . . . . . 5:00 p.m. Sunday
Opera Stage with Joan Sechi . . . . . 8:00 p.m. Sunday
Evening Show with Paul Cavalconte . . . . . 8:00 p.m. - 1:00 a.m. Sunday
Late Night Music with Steve Sullivan & Ken Hayes . . . . . 1:00 a.m. - 6:00 a.m. Sat. & Sun.

95.5 FM • TCI Cable 93.3 • TCI 90.7

Community involved and managed by local owners.

1/23/97

Vagabond's House Inn

"The Tiffany Diamond of Country Inns"

Carmel Country Inns

P.O. Box 2747
Carmel-by-the-Sea, California
408-624-7738

Let me assist you

in getting

Bookings

for your performing group

Call Ruth Ungar

(510) 531-7511
(510) 283-3289 Fax

WANTED – DEAD OR ALIVE

NEW & USED MUSICAL INSTRUMENTS

The Salinas City Schools Music Boosters are desperately looking for musical instruments for our children to play while participating in the instrumental music program.

If you own an instrument that is no longer needed, even if it needs repair, please call: JoAnn Novoson (484-5511) or Jackie Rosen (484-1939) for more information.

Your donation is tax-deductible

STEFAN MANN

HANDBAGS ♦ LUGGAGE ♦ FINE LEATHERGOODS

COMPLETE SELECTION
FINE QUALITY

Handbags • Luggage • Business Cases
•Small Leathergoods including
Ostrich and Alligator

MAJOR LINES OF QUALITY LUGGAGE

Andiamo - Boyt - Delsey - French - Ghurka
Gralnick - GoldPfeil - Hartmann - Lark
Tumi - Travelpro - Zero - Scully

Store Hours: Mon-Sat 9:30 - 5:30
Sunday 9:00 - 5:00

625-2998

DOLORES & 6TH AVENUE, CARMEL

For over 40 years

BOB McGINNIS TRAVEL

Bob McGinnis Travel

Carmel Rancho Center
624-2724

Fifth and San Carlos
624-8585

API Member
The Nation's Premier Travel Consultants℠

Bully III

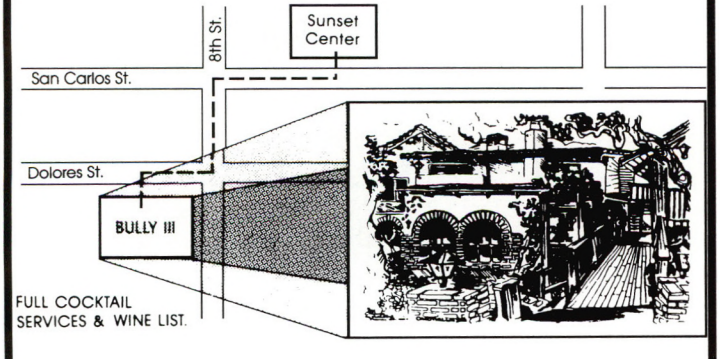
House of Prime Rib

This Pub's for you!

PRIME RIB, STEAKS,
SEAFOOD, CHICKEN,
HAMBURGERS, SALADS
& MUCH MORE.

The Restaurant
A Blach from the Bach.

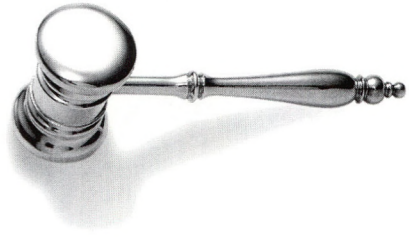
Park the car just once.
Whether it's dinner before,
or dessert after, The Bully III
and its staff are ready to
serve you.



During the Bach Festival we will be open until 11:00 pm

Located Just Around The Corner From Sunset Auditorium
In The Adobe Inn. 8th & Dolores Sts, Carmel
625-1750

SOTHEBY'S
SALUTES
THE 60TH
ANNIVERSARY
OF THE
CARMEL BACH
FESTIVAL



SOTHEBY'S

ROBIN VENUTI
Telephone/Fax: (408) 372-7515
P.O. Box: 983, Pacific Grove, California 93950

GOURMET PIZZERIA
allegro
PIZZERIA

Voted Monterey's
"Best Pizzeria"
In Every Reader's Poll Since 1988

3770 The Barnyard • Carmel, Ca
408-626-5454

1184 Forest Ave • Pacific Grove, Ca
408-373-5656

Call 625-1222 For Delivery

Blüthner

Pianos made in Leipzig, Germany, by the same family since 1853

U.S. importers since 1963 offered at German prices

Agents for Neupert Harpsichords and Henle Editions

KASIMOFF-BLÜTHNER PIANO CO.
337 North Larchmont Boulevard
Los Angeles, California 90004
Telephone: (213) 466-7707

Weather Vanes
Custom and Ready-Made Designs

NEW Quail Weather Vane

LARGEST SELECTION OF WINDCHIMES IN THE

Windchimes...
carved stones, fountains, statues, and more!

Succulent Gardens & Gifts
We Ship Anywhere in the U.S.A.
Open daily 10:00 am • 3672 The Barnyard, Carmel • (408) 624-0426

Inns by the sea

WELCOME
to the
BACH FESTIVAL

In Carmel:
CANDLE LIGHT INN
CARRIAGE HOUSE INN
DOLPHIN INN
HORIZON INN
OCEANVIEW LODGE
SVENDSGAARDS INN
WAYSIDE INN

In Monterey:
CYPRESS GARDENS INN
EL ADOBE INN

Rates include continental breakfast.
Heated pools, hot tubs.
Rooms available with fireplaces and kitchens

800 433-4732

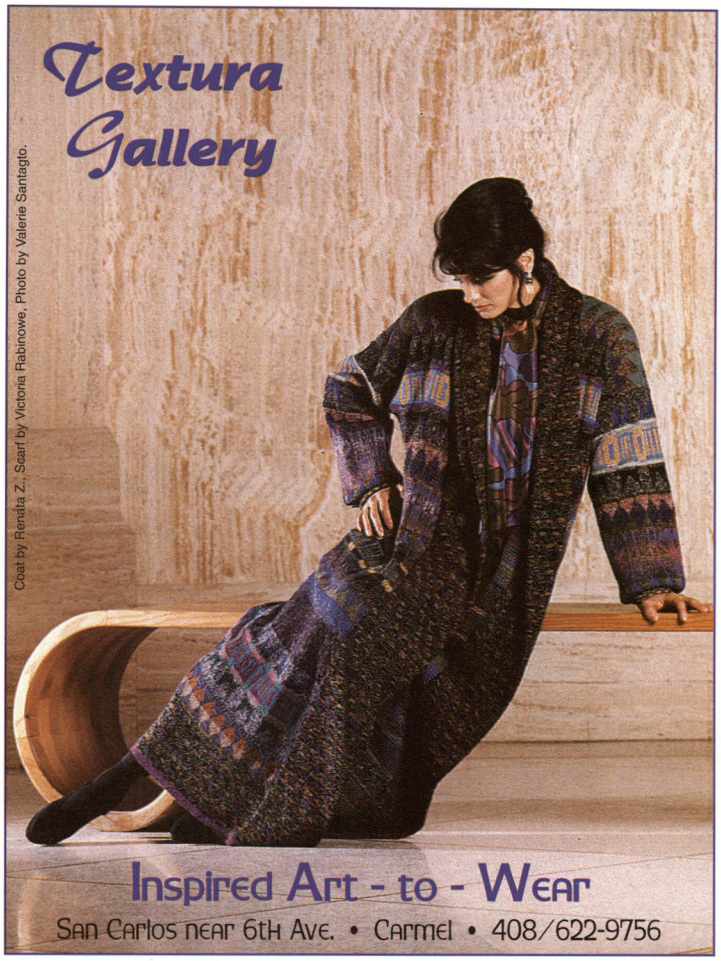
Small Inns - Big On Service

ONE OF THE BEST JUST GOT BETTER

Some things don't change, they just get better. The Covey at Quail Lodge, long recognized as one of the premier restaurants in California, has been redecorated and the menu revitalized. Come visit us at The Covey and see how we're redefining excellence.

THE COVEY
at QUAIL LODGE
624-1581

Cocktails from 5pm • Dinner every evening from 6:30pm
Jackets and reservations requested.
Located at Quail Lodge 31/2 miles from Hwy. 1
on Carmel Valley Road


Textura
Gallery
Coat by Renata Z., Scarf by Victoria Rabinowe. Photo by Valerie Santagio.
Inspired Art - to - Wear
San Carlos near 6th Ave. • Carmel • 408/622-9756

ColorAd
PRINTERS

TWO CONVENIENT LOCATIONS TO SERVE YOU

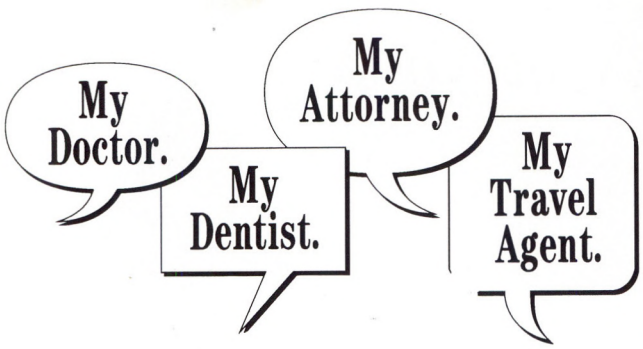
145 NICHOLSON LANE
SAN JOSE, CA 95134
LOCATED OFF NORTH FIRST STREET AT 237
408-954-9722
FAX 954-8244

5 MANDEVILLE COURT
MONTEREY, CA 93940
RYAN RANCH BUSINESS PARK
408-375-6890
FAX 375-1199

ELECTRONIC PRE-PRESS FOR FILM OUTPUT
FAST TURNAROUND.
COMPETITIVE PRICING.
6 COLOR COATER.

PROJECTS HANDLED FROM DESKTOP TO DELIVERY!

Proud sponsor of the Carmel Bach Festival ticket brochure.



It Pays to Trust the Professionals.

Carmel Monterey Travel

CARMEL / 26350 Carmel Rancho Lane / Carmel / 624-1501
MONTEREY / 601 Abrego Street / Monterey / 649-4292

Sea View Inn

Old world charm in a Victorian Country Inn

(408) 624-8778

Carmel-by-the-Sea
Between 11th & 12th on Camino Real
P.O. Box 4138, Carmel, CA 93921

LUCIANO ANTIQUES

San Carlos St. and 5th Ave.
P.O. Box 5686, Carmel,
California 93921

408-624-9396
Fax 408-624-3235

Luciano Tempo
Proprietor

Inge Kessler
Director of Sales

Fine antiques from Europe, Mid-East and Orient in fourteen beautifully designed showrooms. Open every day 10 to 5, Sunday 11 to 5.

Temporary memberships available!

carmel valley racquet & health club

(408) 624-2737 • FAX (408) 624-8248
27300 Rancho San Carlos Rd., Carmel, Ca. 93923

Apparel, Gifts and Home Accessories
with a *French* touch

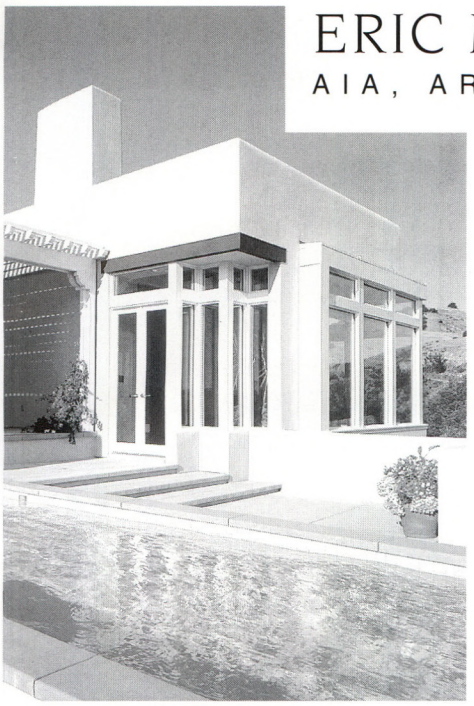
On **Ocean Avenue**
between Lincoln and Monte Verde
(above Portabella Restaurant)
(408) 624-5003

Custom Knives • Kitchen Cutlery
Scissors & Shears • Sharpeners
Sportmen's Knives • Wood Carving Tools
Swords • Razor & Shaving Accessories

Sixth and Dolores, Carmel

408/624-6699
Fax 408/624-6780

Carmel Cutlery
COLLECTIBLE KNIVES



ERIC MILLER
AIA, ARCHITECT

157 Grand, Suite 106
Pacific Grove, CA 93950
PH 408.372.0410
FAX 408.372.7840

NOW FEATURING
THE CHARLEEN KAISER COLLECTION!

THINGS FROM THE WOODS!

TWIGGS

the TRULY WHIMSICAL IMAGINATIVE GREAT GIFT STORE

A PLACE LIKE NO OTHER!

1-888-489-4447

THE BARNYARD CARMEL, CA.
http://www.twiggs.com e-mail: ribbit@ico.com

Congratulations to the Carmel Bach Festival for 60 years of enriching our lives and our community.

Your one source for outsource!

BROCHURES • NEWSLETTERS • ADS • STATIONERY
CATALOGS • PERIODICALS • PROGRAMS

THE TYPE SOURCE
Professional Graphic Arts Production

408-655-1707

in the Ryan Ranch Business Park
5 Mandeville Court • Monterey, CA 93940
Fax 655-3545 • TypeSource@aol.com

CASANOVA

CARMEL'S MOST ROMANTIC RESTAURANT

We welcome the patrons, performers and friends of the 60th Annual Carmel Bach Festival with extended hours and light fare to enjoy before and after each performance.

Country French and Italian Cuisine
Heated Outdoor Garden Dining Available
World Class Wine Cellar
Full Bar • Banquet Facilities

Reservations: 625-0501

A pleasant walk from the festival
Fifth Avenue between San Carlos and Mission
www.casanovarestaurant.com

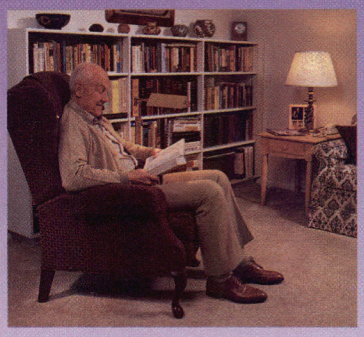
"I've traveled to 92 countries, and there's no other place I'd rather live."

–George Rommel, Ph.D., Canterbury Woods resident since 1994

Enjoy full Life Care retirement living in Pacific Grove.

For retired college professor George Rommel, travel has been a life-long passion. He's circumnavigated the globe *four* times.

But for all the places he's been and things he's seen, nothing measures up to the quality of life he enjoys on the Monterey Peninsula.



George in the comfort of his apartment

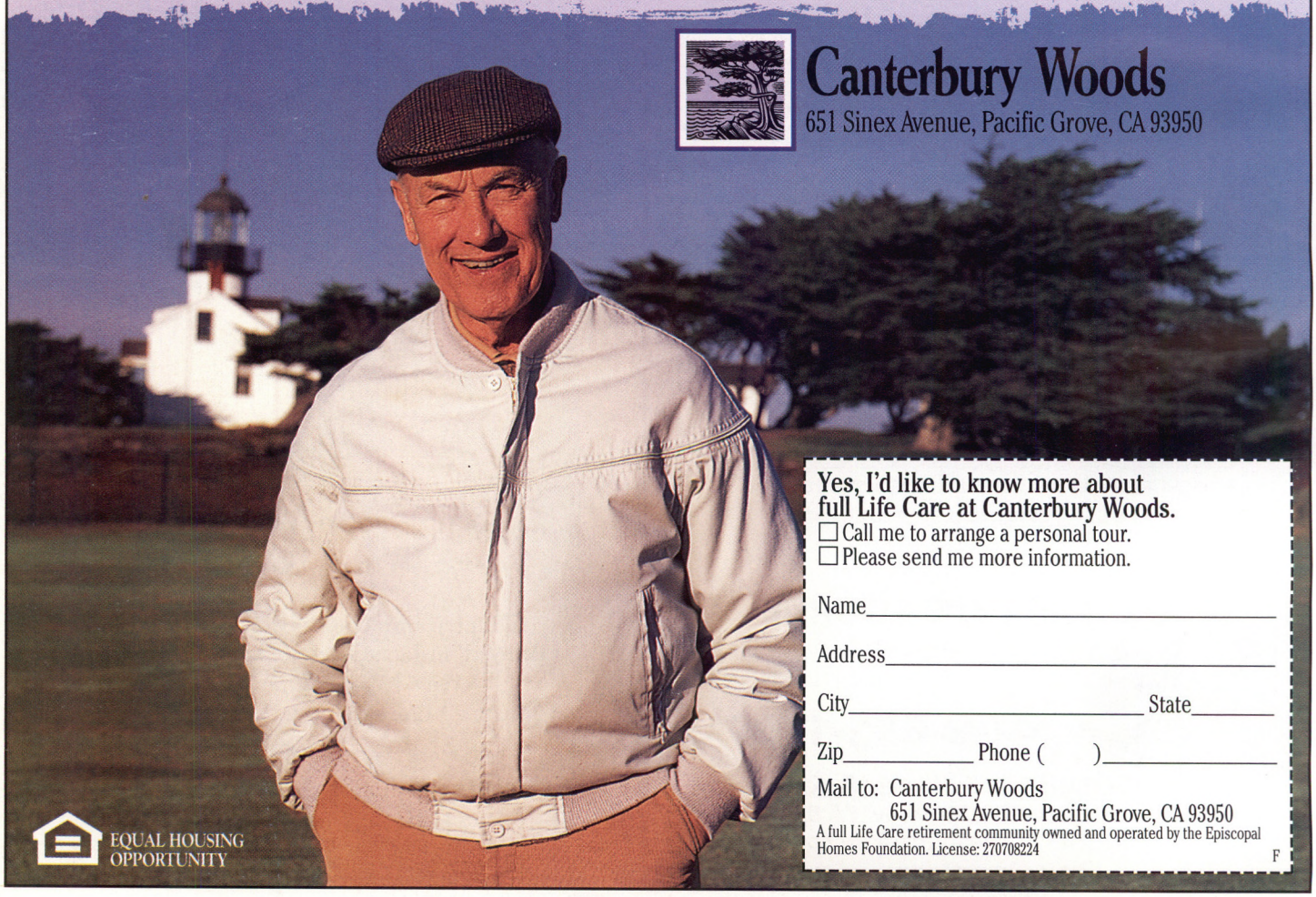
George lived for 14 years in a house he designed in Carmel. When he began to look at his retirement living options, he didn't have to look very far.

At Canterbury Woods, he found a community of active individuals like himself who appreciate carefree, independent living in one of the most beautiful places on earth.

George enjoys the privacy of his own apartment, the companionship of friends both old and new, and the peace of mind that comes with the guarantee of comprehensive lifetime medical care.

If you would like to know more about the many benefits of full Life Care retirement living at Canterbury Woods, call us today at (408) 373-3111 or (800) 211-5558.

Canterbury Woods
651 Sinex Avenue, Pacific Grove, CA 93950



EQUAL HOUSING OPPORTUNITY

Yes, I'd like to know more about full Life Care at Canterbury Woods.

☐ Call me to arrange a personal tour.
☐ Please send me more information.

Name_____

Address_____

City_____ State_____

Zip_____ Phone ( )_____

Mail to: Canterbury Woods
651 Sinex Avenue, Pacific Grove, CA 93950

A full Life Care retirement community owned and operated by the Episcopal Homes Foundation. License: 270708224

F

Rubato

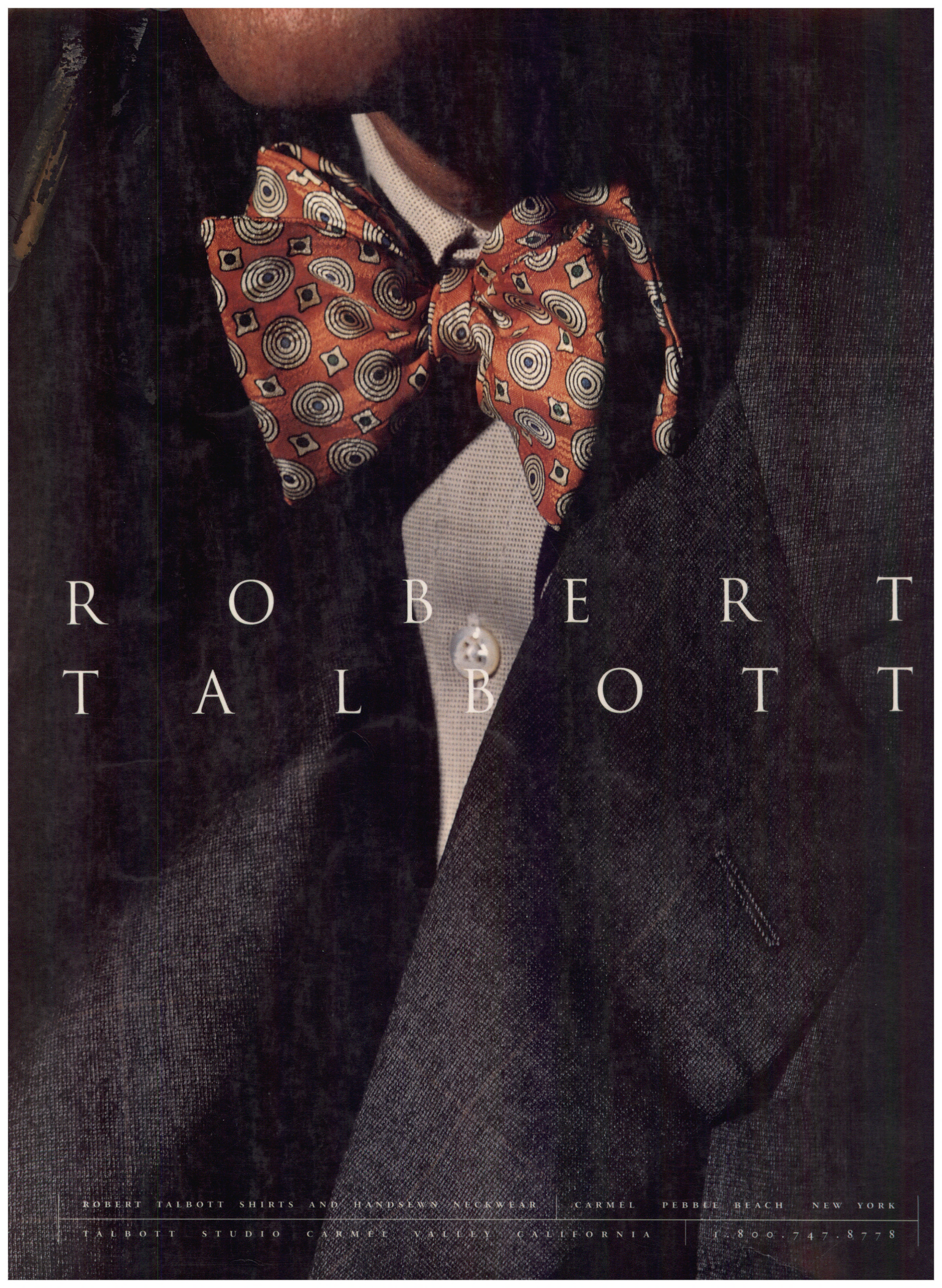
The Bach Festival Sunset Dinner at Pacific's Edge.

An artful blending of the season's ingredients in courses combined to a satisfying whole. Add the cellar-master's selection of the perfect accompanying wines and the result is a dining experience long remembered.

Pacific's Edge restaurant at Highlands Inn. Dining above the sea on the dramatic Carmel Highlands Coast.

HIGHLANDS INN

Four Miles South of Carmel on Highway One
For reservations telephone
624-3801



ROBERT TALBOTT SHIRTS AND HANDSEWN NECKWEAR | CARMEL PEBBLE BEACH NEW YORK

TALBOTT STUDIO CARMEL VALLEY CALIFORNIA | 1.800.747.8778